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THE UNIVERSITY OF ALBERTA

THE TERRACOTTAS FROM TOMBS 15 AND 25 AT ROCCAGLORIOSA

BY

WENDY JEAN ELLIOTT

(C)

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

IN

CLASSICAL ARCHAEOLOGY

DEPARTMENT OF CLASSICS

EDMONTON, ALBERTA

FALL 1986

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.....
Supervisor

.....

.....

Date: October 7, 1986

DEDICATION

TO MY FAMILY

To my parents, William and Helen Elliott, my brother Noel, and my sister Holly, whose support and encouragement have meant so much.

ABSTRACT

The site of Roccagloriosa is located in the southern Italian province of Salerno, in what was, in ancient times, the region of western Lucania. Systematic excavations began at this indigenous site in the late 1970's and are currently directed by Dr. Maurizio Gualtieri of the Department of Classics, the University of Alberta.

Since the funerary terracottas from the cemetery at Roccagloriosa had not been thoroughly catalogued or examined, this work was undertaken by the author in the summer of 1984. The greatest number of terracottas was found in tombs 15 and 25, and types represented included religious and dramatic figurines (tomb 15), as well as plaques depicting natural and mythological animals (tomb 25). The twenty terracottas from these two tombs were measured, and descriptions of clay colour, fabric texture, decoration and manufacturing method were included in the catalogue entries. This catalogue, only slightly revised since 1984, is located in an appendix at the end of the thesis.

The body of the thesis is devoted to a more general study of the terracottas. Since the context in which the terracottas were found is of extreme importance, an attempt has been made to relate them, not only to the two tombs in which they were found, but also to the cemetery and the site. Comparanda for the terracottas have been found throughout the Mediterranean world, but particular emphasis has been placed on examining those which come from Southern Italy and Sicily. The specific

identification of individual terracottas has been one of the primary goals of this thesis, and has been achieved with moderate success.

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I would particularly like to thank my supervisor, Dr. Helena Fracchia, for her considerable advice, encouragement, and patience during the preparation of this thesis. Thanks are also extended to the director of the dig at Roccagloriosa, Dr. Maurizio Gualtieri, for his invaluable co-operation and assistance in the compilation and clarification of materials central to this thesis.

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Abbreviations

AJA	American Journal of Archaeology
AMSMG	Atti e Memorie della Società Magna Grecia
BAR	British Archaeological Reports
BJRL	Bulletin of the John Rylands Library
BSA	British School at Athens
DdA	Dialoghi di Archeologia
JHS	Journal of Hellenic Studies
JHS-AR	Journal of Hellenic Studies, Archaeological Reports
MEFRA	Melanges d'Ecole francaise de Rome: Antiquite
NSc	Notizie degli Scavi (Accademia dei Lincei)
PdP	La Parola del Passato

Introduction

The purpose of this thesis is to examine the terracotta figurines and plaques from tombs 15 and 25 at Roccagloriosa, an indigenous Lucanian settlement in the southern Italian province of Salerno. Excavations began at Roccagloriosa in 1977 and 1978 when the La Scala cemetery was probed. Tombs 15 and 25 were chosen for study, since, as well as containing the greatest number of terracottas found within the cemetery, they were also the only ones in which terracottas representing animal and human figurines were found. The other tombs within the cemetery produced a small number of terracottas representative of various fruits. For this reason it was decided to deal solely with the terracottas from tombs 15 and 25, since they represented the largest number of consistent funerary types.

Numerous other terracottas have been found at Roccagloriosa, notably those within the F 11 votive deposit. This thesis, however, proposes to focus on the relatively small number of terracottas from these two tombs only, since in this way a more concise and detailed examination can be conducted than would otherwise be possible should a broader approach be taken. Thus the terracottas from areas of the site other than tombs 15 and 25 are considered only insofar as they provide comparative data for their funerary counterparts. The terracotta sample examined in this thesis is too small to permit a typological analysis to be conducted. Therefore, a

basically descriptive and comparative study of the terracottas from tombs 15 and 25 has been undertaken.

The terracottas from the two tombs have been studied in the followingmanner. Each figurine or plaque is described individually in catalogue form in an appendix located at the end of the thesis. Measurements of each terracotta are recorded, along with the clay colour descriptions based on the Munsell Soil Colour Charts. Comparanda, where possible, are provided for each piece, and a description of appearance and manufacturing methods is included where it is deemed necessary. No scientific analysis of the clay or decoration of the terracottas has been conducted to date, although this remains a possibility for the future.

The body of the thesis is devoted to an examination of several of the more general problems and questions related to the study of the terracottas from tombs 15 and 25. Chapter One deals with a history of terracotta production and contains a brief discussion of the scholarship most relevant to this thesis. In Chapter Two tombs 15 and 25 are examined with specific attention given to the form of the burials, the grave goods and the disposition of the terracottas within the tombs.

Chapter Three is devoted to a description of the terracottas found on other sites in Southern Italy and Sicily. Particular emphasis is placed on sites for which strong cultural or geographical connections with Roccagloriosa have been established or hypothesized.

Comparanda for the terracottas from tombs 15 and 25 are discussed in Chapter Four. Some of the problems and questions arising from the terracotta study are also addressed.

The fifth chapter is devoted to a broad view of the terracottas with emphasis placed on the question of coroplastic production at Roccagloriosa and on what the terracottas can reveal about the site itself.

Chapter One

An Introduction and a Review of the Literature

The Italian word "terracotta" which literally means "baked earth" is derived from the Latin terra cocta. The Oxford English dictionary defines terracotta as "a hard unglazed pottery of a fine quality of which decorative tiles and bricks, architectural decoration, statuary, vases, and the like are made." <1> For the purpose of this thesis the term terracotta, unless otherwise specified, refers exclusively to figurines and small reliefs.

Terracottas, like any class of artifacts, have a long and complex history. In a thesis of this size it is inappropriate to attempt to discuss the origin, development, manufacture and function of terracottas in any but the most general manner. Thus only the facts most essential to an understanding of terracottas are provided.

Objects made of sun dried clay, the forerunners of later terracottas, first appear in the Greek world around 7000 B.C. The earliest figurines discovered thus far come from the Neolithic site of Nea Nikomedia and represent steatopygous fertility goddesses. This figurine type remained popular throughout the Neolithic period appearing both on Crete and mainland Greece. By the end of the Neolithic, figurines of animals, men and inanimate objects were being fired, thus ushering in the age of true terracottas. <2>

In Crete the development of new forms and techniques is evident throughout the Bronze Age, but virtually no terracottas appear on the

mainland or islands. <3> Then, from 1420-1100 B.C., a marked increase in production occurs in these two areas. Hand-and wheel-made figurines of women and animals become extremely popular and quickly spread throughout the Mycenaean world from Sicily to Syria. Cretan terracottas, however, continue their own independent evolution during this period, and the presence of Mycenaean figurines on Crete is extremely rare. <4> Around 1100 B.C. terracotta production throughout the Aegean, with the exception of Crete, all but ceases. It resumes again in the ninth century, and by the middle of the eighth century the centres of terracotta production are numerous and their output impressive. <5> The most important change however, and the one destined to have the greatest impact on terracottas and their production, occurs in the Mediterranean world shortly after 700 B.C. with the introduction of the mould. This revolutionary innovation effectively draws to a close what may be called the first phase of terracotta development.

The introduction of the mould completely changed terracotta production in a number of ways. It not only made the mass production of artistically superior figurines possible, but it also initiated a new artistic style and caused a divergence between the crafts of the potter and the coroplast. <6>

Exactly when and how coroplastic techniques reached Italy and Sicily are questions that have been long debated. Pliny tells us that in the seventh century Damaratus of Corinth fled to Etruria with three of his workmen and thus introduced the art of clay modelling into Italy. <7> Although Etruria was certainly a flourishing centre of terracotta

production, it is just as possible that the development of the craft in Magna Graecia resulted from contacts and influences from the Aegean. Certainly a number of the early terracottas from Sicily and Southern Italy exhibit strong Rhodian, Ionian and East Greek characteristics. <8>

Terracotta production in Italy was strongly influenced both by Greek styles and by indigenous taste and customs. Prolific production occurred both in Etruscan and Latin areas of Italy as well as in Magna Graecia, which was a traditional centre for the manufacture of terracotta votive figurines. <9> In Magna Graecia local variations became more pronounced as workshops multiplied and new techniques were developed. The coroplastic industry flourished in the fourth century B.C., and terracottas continued to be produced throughout the Roman Republican period. The tradition began to fade near the turn of the millennium and few terracotta figurines seem to have been produced after the Flavian-Trajanic period. <10>

The technical processes involved in the production of terracotta figurines and plāques deserve brief consideration. There were three primary methods used in the manufacture of terracottas in antiquity. The earliest and most primitive method was modelling by hand. Small pieces of clay were used to build up a solid figurine, usually quite crude in its execution, which was then fired in a kiln. This process of terracotta production was by far the most common until 700 B.C., when mould-made terracottas became the norm. <11>

The second was the combination method. A potter's wheel was used to form basic cylindrical shapes such as animal bodies or ladies' skirts which were then augmented with attached details made by hand or in a

mould. This technique, which was in use both before and after the development of the mould, produced an essentially hollow figurine, which was easier to fire and more economical than its solid counterpart. <12>

The third and most complicated involved the use of moulds. Moulds were usually taken from an archetype which was first modelled by hand in clay, although already existing figurines in terracotta, bronze, ivory or wood were sometimes substituted. Once the moulds were fired they were used to reproduce the form of the original archetype. The considerable degree of variation that has been observed in terracotta series derived from a common archetype can be ascribed to retouching, both of the original moulds and of the figurines produced from them. <13> The actual process of producing a figurine from a mould also varied, depending on the size and complexity of the object being duplicated.

A review of the development of terracottas and their manufacturing techniques inevitably leads to questions regarding their function. Our information on this subject comes from four sources: ancient texts; representations in ancient art; terracotta find sites; and internal evidence based on the terracottas themselves. <14>

Ancient texts provide us with very little useful information about terracottas. From a number of sources we learn that the producers of terracottas were called coroplasts, and that they were held in low esteem as artisans. These same sources imply that the products of a coroplast were of trifling importance and were used primarily as children's toys. <15> In his travels through Greece in the second century B.C. Pausanias reports the existence of various clay statues and cult images in shrines

to the gods. <16> His observations reinforce the conclusion reached by archaeologists that large terracotta sculptures, as well as smaller figurines, often functioned as religious and votive offerings. Although other scattered references to terracottas do appear in ancient texts, they provide us with very limited information regarding the function of these small objects. <17>

This dearth of evidence also extends to representations of terracottas in ancient art. Nothing appears to exist before the fifth century B.C., and material after that date is scanty at best. A late fifth century stele depicts a woman holding what appears to be a terracotta doll <18> and, according to Higgins, in a late fourth century vase painting, figurines, presumably of terracotta, are shown being offered to fountain nymphs. <19>

Fortunately the evidence derived from terracotta find sites is much more substantial. Numerous terracottas have been discovered in tombs, votive deposits, households and workshops. Although by far the greatest proportion of these are found in the tombs and votive deposits, this fact is more indicative of the state of archaeological research than it is of the function of terracottas. For example, before 1928 little evidence existed to suggest that terracottas were a common household object. In that year however, D. M. Robinson began excavations at Olynthus and in two seasons (1928, 1931) discovered more than eight hundred terracottas, most of them in household contexts. Almost every type was represented: human and animal figurines; plaques; comic actors; masks; and plastic vases. <20> His excavations proved that terracottas were not strictly votive or funerary in function but had a much wider use in antiquity. Household

terracottas may have served as good luck charms, as items of veneration in domestic shrines or merely as decorative or commemorative objects. <21>

The evidence of the terracottas themselves is sometimes used to determine their intended function, but this approach is not without difficulties. Although it is true that certain figurines can be quite readily recognized as of a particular god or goddess from their attributes, others are not so easily identified. In Magna Graecia, for example, the images of the Greek gods often underwent significant changes, in order to accommodate indigenous religious motifs and customs. <22> Even when a figurine can be positively identified, no real proof of its function exists without some knowledge of its provenience. Thus an attribution of function based solely on internal evidence is unreliable in many instances and should be approached with caution.

In spite of the fact that terracotta figurines have been found in archaeological contexts since excavations first began, the field of terracotta studies is a relatively recent one. This apparent anomaly is directly related to the form and function of the terracottas themselves. Terracottas generally have a strong religious/commemorative significance, which accounts for their essentially conservative style. This conservatism, and the trend towards archaizing that is evident among many terracotta groups, makes the independent dating of these objects very difficult.

Unlike pottery, which is found in abundance on most sites and which exhibits a high degree of change, largely due to its utilitarian function,

terracottas, until very recently, were considered virtually useless to the archaeologist in establishing a chronology. In addition, most terracottas failed to live up to the artistic standards of the latter-day critics exemplified by sculpture in bronze and marble. The paucity of information in the ancient sources regarding specific terracottas or the coroplastic industry in general served to reinforce the concept that terracottas were, at best, second rate scaled down imitations of larger, more important sculptural works. Terracottas, although related to both pottery and sculpture, were perceived as lacking not only in utility but also in artistic merit. Given this attitude, it is not surprising that no major study appeared until 1903, when Franz Winter published his Typen der figurlichen Terrakotten.

Although stylistic analyses of terracottas from various sites and regions had been previously conducted, Winter was the first to develop a broad, organized and systematic approach to the problem of terracotta classification. His system, as the title of his book suggests, was based on a typology. Since his work was the foundation for later research and development in terracotta studies, a brief outline of it is warranted.

Winter's work is divided into two sections. In the first he grouped together all terracotta find sites into fourteen distinct geographical regions. Each of these regions is described, and a bibliography for the terracottas found at each site is provided. In the second he organized his terracottas into numerous categories or "types". These types are based not only on a perceived commonality of forms (ie. female figure with children), but also on their relative chronology. Although Winter's

concept of a type is not altogether clear, in most cases he does draw together pieces from the same mould series. This approach represents a departure from previous studies, which made no attempt to isolate or trace the development of individual motifs.

Many scholars proceeded to adopt Winter's typological framework for terracottas and to develop new methods of classification, but only works of major significance or those most applicable to this thesis are discussed here. Articles and site reports of less importance will be referred to in footnotes when they directly relate to thesis material.

Gerhard Kleiner was one of the first scholars to use Winter's typological framework and apply it to his major study of Tanagra figurines (Kleiner, Tanagrafiguren, 1942). In his work, which is ambitious in scope and meticulous in its attention to detail, Kleiner unfortunately attempted to meld stylistic elements to Winter's typology. This approach resulted in a great deal of confusion in the treatment of his subject. <23>

One important result of Kleiner's study was that it drew attention to the confusion that existed within the field regarding both terminology and the principles governing the classification of terracottas. R. V. Nicholls excellent article "Type, Group and Series: A Reconsideration of Some Coroplastic Fundamentals" (BSA 47, 1952), was written as a direct response to this problem. In his article Nicholl's examined the three principal units (type, group and series) used in terracotta classification and the advantages and limitations of each. His discussion of the work of previous and contemporary scholars is also a useful bibliographic tool.

The English scholar most renowned for his general work with terracotta

figurines is undoubtedly R. A. Higgins. In 1967 Higgins published a comprehensive book entitled Greek Terracottas. This serves as a valuable introduction to the subject and contains sections dealing with the origins, functions and production techiques of terracottas. A description of Greek figurines based on regional distinctions is also provided. Higgins followed this work with the publication in 1969 of a two volume catalogue of the Greek and Roman terracottas from the British Museum (Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum, 1969): his long awaited catalogue contains full descriptions of each piece within the British Museum collection and complements his earlier published work on the British Museum's plastic vase collection (1959).

The publication of the terracotta collections of major museums continued with the release in 1963 of a two-volume Louvre study of the terracottas from Myrina by Simone Mollard-Besques. (Catalogue Raisonné des Figurines et Reliefs in Terre-Cuite Grecs et Romains II—Myrina, 1963). The same author proceeded to publish the general Louvre collection in 1973 (Catalogue Raisonné des Figurines et Reliefs en Terre-Cuite Grecs, Étrusques et Romains, 3 vols, 1973). Both catalogues are modelled on the British Museum system and provide invaluable comparative material.

Although various studies of terracottas from individual regions and sites have been published there are three which relate specifically to this thesis. The first is David M. Robinson's volume on the terracottas of Olynthus (The Terracottas of Olynthus Found in 1931, 1933). In this volume, Robinson provided a catalogue of the pieces discovered in the

campaign of 1931 and drew some conclusions regarding the function of terracottas based on the results of this season and the one in 1928. Robinson's volume is particularly significant, since Olynthus is one of the few sites where terracottas have been found in abundance in household contexts. The second work of major importance is Luigi Bernabò-Brea and Madeleine Cavalier's Meligunìs Lipára, Vol. I: La Necropoli Greca e Romana nella Contrada Diana, published in 1965. The catalogue and plates provided in this volume have yielded some interesting comparanda for this thesis. Another work that has been of value is that of Malcolm Bell (Morgantina Studies Vol. 1: The Terracottas, 1981). Bell's study of the Morgantina terracottas consists not only of a catalogue and plates but also a brief history of the site and chapters dealing specifically with pieces from the archaic and classical periods. The abundance of coroplastic material from Morgantina enables him to draw a number of interesting conclusions that have far reaching implications, not only for terracotta production in Sicily but for Magna Graecia as a whole.

Luigi Bernabò-Brea has written another book on a theme that pertains to the Roccagloriosa terracottas: Menandro e il teatro greco nelle terracotte Liparesi, (1981). The dramatic figurines from Lipari are here examined in relation to Greek comedy in general and the plays of Menander in particular. Such a study is particularly useful to the dating of dramatic pieces, since it is based on the relationship of figurines to the Old, Middle and New phases of Greek comedy. Another important recent book pertaining to one aspect of terracotta studies is Francois Croissant's Les Protomés Féminines Archaïques (1983). Very specific both in the material

it treats and in the chronological span it covers, Croissant's work represents the most complete yet published on the subject of protomai. Although he deals exclusively with protomai from the archaic period his observations concerning this class of terracottas also have significance for protomai of a later date.

Notes

1. The Compact Edition of the Oxford English Dictionary, Vol. 2., Oxford (1971): 3266.

2. R. A. Higgins, Greek Terracottas, London (1967): 7.

3. Ibid. 9-10.

4. Ibid. 12-13.

5. Ibid. 17.

6. This new Dedalic style, prominent in seventh century Greece, owes a great debt to Egyptian and Eastern Greek art. For a more complete study of the Dedalic style see R. J. H. Jenkins Dedalica, cited by Higgins, Greek Terracottas, (26).

7. Pliny, N.H. xxxv, 151-2.

8. For a more detailed account of eastern influences on Sicilian and South Italian terracottas see Malcolm Bell, Morgantina Studies, Vol.I: The Terracottas, 11-18.

9. Martin Henig, A Handbook of Roman Art, Oxford (1983): 192-193.

10. Higgins, Greek Terracottas, 134.

11. Ibid. 1.

12. R. J. H. Jenkins, "Terracottas", 193 in Humphrey Payne and others Perachora I: Architecture, Bronzes, Terracottas, Oxford (1940).

13. R. V. Nicholls, "Type, Group and Series: A Reconsideration of Some Coroplastic Fundamentals", BSA 47 (1952): 220 ff.

14. Higgins, Greek Terracottas, xlix.

15. Plato, Theaetetus, 147b; Isocrates, 15. 2; Lucanius, Lexiphanes, 22.

16. Pausanias, ~~i 2,5; 3,1.~~

17. For a complete listing of ancient references to terracottas Higgins, Greek Terracottas, 136 suggests Simone Besques' Les Terres-Cuites Grecs, 5 ff.

18. F. Winter and others, Kunstgeschichte in Bildern, 1, Das Altertum (1912) i. 287:6 and C. Blumel, Berlin Sculpture Catalogue (1928) iii, pl. 36, K. 26, in Higgins, Catalogue of the Terracottas in the British Museum, 217, n. 2.

19. Higgins, who attests to the presence of this vase painting, (Catalogue of the Terracottas in the British Museum, 217) provides no exact reference to it.

20. David M. Robinson, The Terracottas of Olynthus Found in 1931, Baltimore (1933): 1.

21. Ibid. 9-11.

22. E. Langlotz and M. Hirmer, The Art of Magna Graecia, London (1965): 32.

23. For a very complete review of Kleiner's work see Dorothy Burr Thompson, AJA 54 (1950): 440-444.

Chapter Two: Tomb 25 and Tomb 15

The relationship between the Italic tribes of the interior of Southern Italy and the Greek settlements along the coast has long been a subject of interest to historians and archaeologists. In the 1970's the Department of Antiquities of Salerno began a systematic examination of the hinterland of the Greek colony of Velia in an attempt to clarify this relationship for the region of Western Lucania. The area around Velia was of particular interest since, unlike its neighbours Paestum and Laos, Velia was never conquered by the indigenous tribes of the interior. It does seem, however, to have increased its defensive capabilities throughout its territory during the late fifth and early fourth centuries B.C. in response to growing pressure from the Lucanians. <1> During the course of explorations conducted by the Department of Antiquities the fortified site of Roccagloriosa was examined. <2>

Roccagloriosa is located some twenty-five kilometers south-east of Velia in the lower Cilento region. It is situated on a high ridge overlooking the Bussento river valley and a large section of the Tyrrhenian coast stretching from Palinuro to Laos. <3> (Fig. 1) The ridge on which the site is located provides natural protection to the south-east while an extensive fortification wall defends it to the west. <4> This massive fortification wall, pierced by several gates, has been defined for more than 1200 meters. <5> It is believed to have been constructed as a native response to the formation by a group of Greek colonies of the so-called Italiote League. This league was established in order to counter

the pressure of indigenous Italic tribes, particularly the Oscan populations, and its cause was championed by Alexander the Molossian and his Macedonian troops who campaigned throughout Southern Italy in the late 330's B.C. <6>

One of the most interesting areas of the site to be discovered and examined by the Department of Antiquites was the "La Scala" cemetery. This cemetery, located some 100 meters beyond the southern termination of the fortification wall, was partially excavated during the 1977 and 1978 seasons. Three different types of burials were represented within the cemetery: fossa, chamber tomb and cremation burials. <7> The disposition of the tombs within the cemetery also lends itself to a tripartite division. The central flat area contains the largest number of burials, all of the fossa type. The northern area of the cemetery, delineated by a small wall on its southern boundary, encloses chamber tombs, fossa and cremation burials. All three burial types are also represented in the southern section of the cemetery, which is itself separated from the central plateau by an enclosure/terrace wall. <8> (Fig. 2)

The two tombs under consideration in this chapter are those in which most of the terracottas were found, namely tombs 15 and 25. A reconstruction of these two burials and their grave goods will provide the necessary background for a closer examination of the terracottas found within them. The first tomb to be examined will be tomb 25.

Tomb 25

Tomb 25 was the last tomb to be excavated at the end of the 1978

season and presents a number of unique features. It is a cremation burial, and is one of six tombs situated in the northern area of the La Scala cemetery. (Fig. 3) The tomb occupies a central position in the burial cluster and is located in the area immediately north of the limiting wall and south of chamber tomb 24. The tomb is approximately 3 meters long (N-S) and 5 meters wide (E-W): dimensions obtained by tracing the extent of burning from the cremation pyre. <9> In the centre of the burnt area a cist of limestone slabs was constructed to contain the cremated bones of the deceased. This cist, composed of two major lines of squared blocks north-south in orientation and a number of collapsed central blocks, probably forming the roof of the original structure, is much smaller in dimension: only 2.5 meters long and 2 meters wide. The charred bones of the deceased and a number of grave goods were discovered in the course of excavations beneath the cist. Six iron spits and an iron fire-dog were among the metal objects recovered. <10> Several of these spits, found beneath the north-east block of the cist, were badly twisted due to the pressure of tne limestone blocks placed on top of them. <11> A number of vases were discovered although they were badly damaged due to the effects of the cremation fire and the construction of the cist. <12> From the evidence of a lekane and black glaze salt cellars the burial was dated to the third quarter of the fourth century B.C. <13>

The physical evidence of the burial itself indicates that it is later in date than chamber tomb 24. The northern limit of tomb 25 closely follows the southern wall of chamber tomb 24 and traces of burning were discovered on several of the southernmost blocks of the latter. <14> The

depth of the burning indicates that a trench (fossa) was cut into the soil some 40-50 centimeters below the entrance level of tomb 24. <15> The cremation occurred in this trench which was probably covered by earth after the erection of the cist was completed. <16>

The terracottas found within tomb 25 can all be classified as animal types. They were discovered exclusively in the southern area of the burial. <17> No detailed maps or notations of the positions of the individual pieces exist, although they were found in the area covered by the cist. <18> Detailed physical information regarding the terracottas is located in the Appendix and questions and problems concerning their interpretation and function are discussed in Chapter Four.

Skeletal analysis of the human remains recovered from tomb 25 was conducted. Based on comparison with the other cremated remains from the cemetery it is probable that the individual buried in tomb 25 was an adult man. The few bones available for analysis were very heavily charred and fire-cracked, indicating that the cremation procedure was of a longer duration than the other cremation burials examined. The dorsal surfaces of the bone exhibited moderate to heavy charring and lend credence to the belief that the body was cremated on top of a funeral pyre rather than enclosed within it. <19>

Tomb 15

Tomb 15 is located in the southern region of the cemetery and is the westernmost in a line of four tombs. (Figs. 4, 5) This fossa-type tomb is cut into the earth and limestone and is approximately 4 meters long (N-S)

and 2.5 meters wide (E-W). The southern end of the burial niche is lined with small squared limestone blocks but due to a slope in the land this lining is discontinued in the north-western section of the tomb, possibly as a result of erosion. Here limestone blocks are used to build up the northern area of the tomb which is connected directly to the terrace wall that encloses tombs 13, 14 and 15. During excavation, numerous pieces of calcified wood were discovered, particularly in the north central area of the burial. Fragments of calcified posts or rafters were also evident along the eastern section of the tomb, and a concentration of nails and clamps was found in the north-east and south-west regions. <20> The wooden fragments may represent the remains of the ridgepole and rafters which supported the tile roof. It is not possible to determine with certainty whether the roof was gabled with a high or low pitch. However, evidence from other tombs excavated within the cemetery and the fact that no great preponderance of tiles was evident during the excavation do favour the hypothesis that the roof was of low pitch. <21> No sockets were cut into the lining walls. <22>

After the collaped roof tiles and limestone lining blocks of tomb 15 were removed, a large number of grave goods were uncovered, most of which appear in Figure 6. Numerous bone pendants were found, most along the line of the rock wall. Gualtieri has hypothesized that these pendants once formed parts of garlands that were hung along the inner rock face of the tomb. <23> Other grave goods were found fairly close to the tomb walls, and it has been suggested that they were pushed outward from a more central position during the collapse of the roof. <24> Six silver

fibulae were discovered in the east central section of the tomb very close to the body of the deceased. The clasp ends of these fibulae were formed in the shape of pomegranates. <25> In addition to the fibulae, a bronze mirror was also found in the central section of the tomb. <26> Many pottery vessels were unearthed, most in the western area of the tomb, and several of these can be clearly identified in Figure 6. From the evidence of the pottery discovered, tomb 15 was dated to the last quarter of the fourth century, and more precisely to the period between 320-310 B.C. <27>

The terracottas found in tomb 15 exclusively depict divine or human types. Comic actors, dancing figurines and two very fine protome/pinax heads are represented. These protome/pinax heads, R. 441 and R. 446, were located in a very central position among the grave goods. <28> The rest of the figurines were found scattered throughout the tomb but it is not possible to reconstruct their exact locations. All, however, were located well within the area of concentrated finds away from the walls of the tomb. <29>

The skeleton found in tomb 15, although disarticulated and incomplete, was nonetheless the best preserved of those recovered from the La Scala cemetery. <30> The skull was located in the south-eastern section of the tomb and from an examination of Figure 6 it is quite clear that the body was placed parallel to the southern wall along an east-west axis. <31> The individual buried in the tomb was a young woman between 15 and 18 years of age. <33>

To recapitulate, the terracottas found in the male burial, tomb 25, consisted solely of natural and mythological animal types. In contrast, the female burial, tomb 15, contained figurines representing the realms of theatre and entertainment and included two protome/pinax heads.

Notes

1. Maurizio Gualtieri, "Roccagloriosa: Excavations of the Site of a Greek Colony in Southern Italy", Expedition 22 (Spring, 1980): 34-5.

2. The existence of the site of Roccagloriosa was previously known. Juliette De La Genière mentions the site in her article "Alla Ricerca di Abitati Antichi in Lucania", AMSMG (1964): 129-138.

3. Gualtieri, Expedition, 35.

4. Ibid.

5. D. Ridgway, "Archaeology in South Italy, 1977-1981", JHS-AR (1981-82): 68.

6. H. H. Scullard, A History of the Roman World 753 to 146 B.C., London: (1978): 109; also Gualtieri, Expedition, 35.

7. Ridgway, 68.

8. This information is derived from observation of the map in Figure 2.

9. All dimensions from tombs 25 and 15 were obtained from the scale

drawings in Figures 3 and 5.

10. Maurizio Gualtieri, "Cremation Among the Lucanians", AJA 86 (1982): 475, (herafter cited as AJA).

11. Ibid. See Fig. 5, Pl. 59.

12. From the excavation journal of M. Gualtieri (hereafter cited as Journal) and from personal communication.

13. Gualtieri, AJA: 475.

14. Dominique Girardot and Maurizio Gualtieri, "Roccagloriosa", NSc 34 (1980): 109.

15. Gualtieri, Journal.

16. Gualtieri, personal communication.

17. Ibid.

18. Ibid.

19. Marshall J. Becker, "Anthropological Appendix": 479-81 in Gualtieri AJA. For detailed information of the cremation ritual and the other

cremation burials at Roccagloricosa see Gualtieri, AJA.

20. Gualtieri, Journal, and observation of the plan in Figure 6.

21. Tombs 7 and 18 may have had very low-pitched roofs, as the excavation photographs seem to indicate. (Gualtieri, Expedition: 36-7.)

22. Gualtieri, Journal and personal communication.

23. Ibid.

24. Gualtieri, Journal.

25. Gualtieri, personal communication. The bone and fibulae are being currently studied by M. Gualtieri and will be discussed at a conference at Venosa, Italy in December, 1986 and later published in DdA. The fibulae from tomb 15 are decorated with pomegranates, a symbol of death and the afterlife. As such, they relate to the depictions of Dionysos on the protome/pinax heads (see Chap. 4, 50-51) and indicate that more than one element within the tomb is iconographically significant.

26. Gualtieri, Journal.

27. Maurizio Gualtieri, "Roccagloricosa: Relazione Preliminare della

Campagna di Scavo 1976-77", NSc 22 (1978): 419.

28. Gualtieri, personal communication.

29. Gualtieri, personal communication. Since several of the terracottas had holes, presumably to facilitate hanging, it is interesting that none of them were found close to the walls. The function of terracottas in a funerary context will be examined in Chapter 4, p. 52. An alabastron was found at the bottom of tomb 15. By subtracting the elevation of the tile collapse from the elevation of the alabastron the thickness of the fill between the roof and the bottom of the deposition was found to be 67 centimeters.

31. Gualtieri, Journal.

32. Ibid.

33. Observation of plan in Figure 6.

34. M. Jackes, written communication to M. Gualtieri.

Chapter Three: Comparative Evidence from Southern Italy and Sicily

In order to understand the terracottas from tombs 15 and 25 at Roccagloriosa, it is necessary to place them in their broader context by comparing them with the terracottas found in cemeteries at other contemporary or near contemporary sites in Southern Italy and Sicily. The selection of sites for comparison was based on certain criteria including the historical and geographical importance of the site in relation to Roccagloriosa and the reputation of the site as a coroplastic centre. <1> The sites examined are divided into four broad geographical groups: Western Lucania, Central Lucania, the cities along the Adriatic and Ionian sea coasts, and Sicily and Lipari. (Fig. 1)

WESTERN LUCANIA

Paestum

The four large cemeteries at Paestum, which contain graves as early in date as 800 B.C., were enlarged in the fourth century B.C. after the Lucanian takeover of the city. The tombs of the emerging Italic elite at Paestum reflect the Samnitic-Lucanian character prevalent in this period. Three terracotta figurines representing women seated on thrones and a terracotta bust of a woman, possibly a divinity, were found in two chamber tombs. <2> Two terracotta figurines, the most notable of which depicts a dancing woman with her knees bent and her hands clasped above her head were excavated in a female burial. This figurine superficially resembles

those found in tomb 15 at Roccagloriosa. <3>

Terracotta appliques, similar to those from Roccagloriosa, have been discovered in several chamber tombs at Paestum. Two appliques, one representing a lion and a griffin attacking a horse, and another depicting a Nike in a quadriga were found in an elaborately painted male burial. These Tarantine type appliques, which are believed to have decorated a wooden sarcophagus, were locally produced and still show traces of gilding and of red and blue added colour. <4> A second tomb, dated to c. 380 B.C., contained twenty terracotta appliques. Fourteen of these, formed from the same mould, represented a female head with polos while the remaining terracottas depicted griffins, lions and a bull and wild boar. They too are thought to have decorated a wooden sarcophagus. <5>

In addition to throned goddesses and terracotta appliques, comic masks also seem to be represented at Paestum. Information regarding specific types in specific contexts is not available, but according to Angela Greco Pontrandolfo, comic types connected with the theatrical world are particularly evident at Paestum in the late fourth and early third centuries B.C. <6>

Velia

The first modern assessment of the site of Velia was made by the nineteenth century French explorer Lenormant, who, in his book A Travers l'Apulie et la Lucanie describes Velia as "a desolate and sandy land, where the fortress overlooked extensive marshes and where terracotta statuettes could be found." <7> This casual reference to terracotta

statuettes seems to imply that they were present on the site in some quantity. Unfortunately, the extremely limited publication of the site does not confirm this implication. <8> Although scattered references to terracottas from Velia do exist the terracottas themselves seem to have been largely sporadic finds. If terracottas have been found in cemeteries at Velia this is certainly not documented in the existing publications. <9>

Laos

A description of the remains of one tomb from the neighbourhood of Marcellina has been published. The material is contained in the National Museum in Reggio Calabria. <10> According to the description, this large tomb contained two inhumation burials, one of a man and one of a woman. <11> A number of items of armour are attributed to the male burial, and pottery, jewellery and terracotta appliques to the female. <12> These appliques, which represent lions and sphinxes, are said to have decorated a wooden sarcophagus. <13> The tomb, which is attributed to an aristocratic Lucanian family of Laos, is dated to the middle of the fourth century B.C. <14> The terracotta appliques found within the tomb were examined by the author in 1984. They closely parallel those from Roccagloriosa but are of inferior manufacture and quality. <15>

CENTRAL LUCANIA

The site of Roccagloriosa shares much in common with other indigenous fortified settlements in Central Lucania such as Garaguso, Oppido Lucano, Serra di Vaglio, Satrianum, and the sanctuary of Rossano di Vaglio. Without exception, these sites are strategically situated hilltop forts guarding overland passes or river valleys. Although a number of tombs excavated at Oppido Lucano and Satrianum have been published, no material comparable to that from Roccagloriosa has been recovered. <16> This result is rather surprising since the sites of Central Lucania share the greatest cultural affinity with Roccagloriosa. <17>

ADRIATIC AND IONIAN COASTAL CITIES

Taranto

The site of Taranto was the largest and most important centre of terracotta production in all of Magna Graecia. Although countless terracottas have been found there very few types are similar to those from Roccagloriosa.

A number of tombs excavated at Taranto were published in 1936. Seven fine terracotta appliques, similar to those from Paestum, Laos and Roccagloriosa were found in a fossa tomb at the site. These appliques, which represent griffins and rosettes, were covered with a coating of gilded stucco and are believed to have decorated a subsequently decomposed wooden sarcophagus. <18> Additional gilded terracotta appliques, representing banqueters as well as griffins and rosettes were excavated in

a second fossa tomb. <19> Comic masks have also been found in two fossa tombs at the site. <20>

Metaponto

The terracottas from Metaponto in the collection of the Provincial Museum of Potenza were published by Cesare Letta in 1971. Most of the pieces in the Potenza collection were recovered during the excavations of Michele Lacava at Metaponto between 1887-1883. <21> A late fourth century B.C. terracotta representing a possible dancing woman figurine is the only piece of relevant funerary comparanda from Lacava's excavations. <22>

Only two tombs out of thirty-eight excavated at Metaponto and published in 1981 contained terracottas. Unfortunately, none of these are similar in type to those from Roccagloriosa. <23>

Thurii and Croton

Two tombs, dating to the end of the fourth century B.C. and containing terracottas, have recently been excavated in the areas of Thurii and Croton.

The tomb at Cariati (Thurii) was very rich in grave goods, containing numerous ceramics as well as a quantity of silver and bronze. A number of fragments of a terracotta statue was found in the tomb, although, as at other sites, no strict parallels with the Roccagloriosa material was found. <24> The same holds true for the terracottas from Strongoli (Croton). <25>

Locri

The site of Locri is famous for its beautiful terracotta reliefs and numerous votive objects. <26> The terracottas at Locri, however, are not funerary and cannot be used for comparative analysis.

SICILY AND LIPARI

Lipari

The terracottas from the cemetery at Lipari have been published by Luigi Bernabo-Brea. Two tomb categories have been chosen for analysis: the first containing fossa tombs attributed to the first two thirds of the fourth century B.C., and the second containing fossa tombs dated between 335-280 B.C. <27>

All of the terracottas found in the first tomb group are theatrical in nature. Masks depicting characters from both tragedy and comedy are common. <28> A dancing woman in oriental costume performing what is identified as a Persian dance called the oklasma, and a young woman dressed in a chiton with her head to the side, similar in style to R. 448 from Roccagloriosa, have been recovered from the same tomb. <29>

The second group of tombs also yielded terracottas of predominently theatrical theme with comic statuettes and theatrical masks represented. Only two of the terracottas from this tomb group are directly comparable to the Roccagloriosa examples: a dancing woman figurine <30> and a standing female figurine. <31>

Morgantina

For ten seasons, between 1955 and 1972, the site of Morgantina in central Sicily was the subject of excavations conducted by Princeton University and the University of Illinois. Malcolm Bell has published the terracottas from the site in the first volume of a definitive publication of the Morgantina excavations. <32> Although over two thousand terracottas have been discovered since excavation began at Morgantina, a very small proportion of these was recovered in funerary contexts. Once again, very few parallels with the Roccagloriosa terracottas exist.

Two protomai, one of which contains suspension holes, were found in a fifth century chamber tomb. The excavators believe that they provide evidence for the late survival at Morgantina of the protome as a burial offering. <33> A comic actor figurine, probably representing an old man of Middle Comedy and dated to the third century B.C. was found in the fill of Necropolis III. <34> Thus protome and comic actor types are found in funerary contexts at Morgantina just as they are at Roccagloriosa.

Although terracottas do appear in funerary contexts at Morgantina no evidence yet exists to suggest that they were <u>often</u> used as grave goods on the site. <35> Malcolm Bell mentions that the opposite is true at the contemporary Sicilian site of Centuripe. <36> However, publications dealing with Centuripe only examine terracottas that are third century or later in date, thus rendering the site inappropriate for comparative analysis.

An examination of funerary terracottas from contemporary sites in Southern Italy and Sicily has shown that very few coroplastic parallels exist between these sites and Roccagloriosa. Given the huge number of tombs excavated in Southern Italy and Sicily, the lack of comparanda is significant. This fact, despite haphazard publication, indicates that something unusual is occuring at the site of Roccagloriosa. Some South Italian cultural consistency does exist insofar as the animal appliques are concerned. Comparanda for the dancing women type come from indigenous areas that are highly Hellenized, such as Sicily and Paestum. The comic actors have their strongest parallels in the Black Sea region, and thus seem to be essentially Greek. On the other hand, no comparanda for the protome/pinax heads have been found, although relief plaques do exist.<37> The protome/pinax heads therefore, do not exhibit outside influence as far as can be ascertained and thus a cultural inconsistency with indigenous and Greek Magna Graecia exists. Additional cultural inconsistency is evident in the use of seated goddesses in funerary contexts elsewhere and the restricted use of seated goddesses at Roccagloriosa in votive contexts. <38> If the use of terracotta non relief plaques, like the Roccagloriosa protome/pinax heads, is an indigenous Samnitic-Lucanian tradition one would expect to find parallels for this type at some Central Lucanian sites. The lack of such parallels suggest that the existence of such types may be original to Roccagloriosa. A closer examination of terracotta types from Roccagloriosa and their individual comparanda will be conducted in the following chapter and may shed some light on this problem.

Notes

1. Unfortunately, the lack of publications concerning sites has proved to be a major hindrance to the completion of this chapter as it was originally conceived. The haphazard nature of publication or the very lack of it has resulted in a dearth of useful comparative information for many of the sites deemed important to this study.

2. Angelo Greco Pontrandolfo, "Segni di trasformazione sociali a Poseidonia tra la fine del V e gli inizi del III sec. a.C.", DdA (1979): 33; 34 (photo); 43.

3. Ibid: 43. The "bent knee" pose of the dancing woman figurine is the major difference between it and the examples from Roccagloriosa. No specific mention or description of the terracottas or tomb type is made in the text of the article: instead, photographs of the grave goods are provided. The second terracotta figurine found in tomb 82 cannot be identified merely from the photograph, although it does show characteristics of a comic type.

4. Ibid. 46. See also Mario Napoli in Atti del Tredicesimo Convegno di Studi sulla Magna Grecia, (1973): 366.

5. Ibid. 38, n. 67. Tomb 58, excavated in the San Venera area, is also known to have contained terracotta appliques, although no details are

provided concerning the figures represented. (47 and n. 94)

6. Ibid. 94. At Paestum a variety of terracottas have been found in fossa tombs which do not correspond to Roccagloriosa types. Typical funerary terracottas include female busts, fruits and foods and numerous female figurines seated on thrones, standing or standing on semi-circular bases. At Paestum these types are far more common that the types known at Roccagloriosa.

7. Translation in P. Sestieri, "Greek Elea—Roman Velia", Archaeology 10 (1957): 5.

8. Mario Napoli in his article "La Ricerca Archeologica di Velia", PdP (1966): 191, identifies the archaeological situation at Velia in his opening statement when he admits, "La ricerca archeologica di Velia ha storia scarsa e brevi."

9. Some terracottas from Velia in non funerary contexts have been published by Emanuele Greco in his article "Velia e Palinuro: Problemi di Topografia Antica", MEFRA 87 (1975): 81-142.

10. Emanuele Greco, Guide Archelogiche Laterza: Magna Grecia, Rome (1981): 77.

11. Ibid. Greco concedes that this conclusion is suggested by the evidence

of the grave goods only. No mention is made of any anthropological analysis of skeletal material.

12. The attribution of the terracotta appliques to the female burial directly contradicts the evidence from Roccagloriosa where comparable appliques were definitely buried with a man. Since the grave goods were all found within a single tomb it is possible that the appliques should be associated with the "male" burial.

13. The function of these terracotta appliques is doubtful. Greco appears to accept the explanation of their use put forth by the excavators of similar appliques at Taranto.

14. Greco, 77.

15. This judgement is based on personal observation.

16. For tombs excavated at Satrianum see R. Ross Holloway, Satrianum, chapter 6, and for Oppido Lucano, Elissa Lissi Caronna NSc 26 (1972): 488-534; NSc 34 (1980): 119-297; "I Rasultate di Tre Campagne di Scavo ad Oppido Lucano", Antiche Civiltà Lucane, Atti del Convegno di Studi di Archeologia (1975): 143-147.

17. Non funerary terracottas have been found at both the site of Serra di Vaglio and the sanctuary of Rossano di Vaglio. At Serra di Vaglio some

architectural terracottas were locally produced in imitation of Greek types. See D. Adamesteanu, "L'Attività Archeologica in Basilicata" Letteratura e Arte Figurata nella Magna Grecia. Atti del Sesto Convegno di Studi sulla Magna Grecia (1967): 263-265; for Rossano di Vaglio Idem, La Magna Grecia nel Mondo Ellenistico. Atti del IX Convegno di Studi sulla MagnaGrecia (1970): 222-227. See also R. Ross Holloway, "Archaeological News", AJA 75 (1971): 77. Terracotta figurines of females seated on thrones have been found in votive deposits at Garaguso and several are believed to be Tarantine imports. See Maria Sestieri Bertarelli, "Il Tempietto e la Stipe Votiva di Garaguso", AMSMG (1954): 67-78. For more information on the site see also C. Valente, NSc 2 (1941): 252-257; Michel Mano, Roger Mancune and Jean-Paul Morel, NSc 25 (1971): 424-438.

18. Renato Bartoccini, NSc 12 (1936): 130.

19. Ibid. 173.

20. Ibid. 182; 212. Other common funerary terracotta types at Taranto include standing draped female figurines, Nike figurines and female deities thought to represent Aphrodite and Artemis. Eros, Silenus and nude male figurines are also represented.

21. Cesare Letta. Piccola Coroplastica Metapontina. Naples (1971): 9. and n. 1.

22. Ibid. 135.

23. Types represented at the site include a votive relief plaque of Tarantine style, a semi-nude Aphrodite and a standing female figurine. For these types and others see Felice Gino Lo Porto, "Metaponto--Nuovi Scavi nella città e nella sua necropoli", NSc 35 (1981): 289-391.

24. Pier Giovanni Guzzo and Silvana Luppino, "Per L'Archeologia dei Brezi, Due Tombe fra Thurii e Crotone", MEFRA 92 (1980): 821-914. This terracotta statue was very large. Several head fragments were recovered as well as a large portion of the left foot. The identification and function of this terracotta statue, as well as the location of its many missing fragments, has not been determined.

25. Ibid. This tomb contained one grape cluster and thirty seven gilded terracotta spheres.

26. Several publications deal with these objects. See Helmut Prückner, Die Lokrischen Tonreliefs, Mainz (1968) and Locri Epizefiri I, Florence (1977).

27. Luigi Bernabò-Brea and Madeleine Cavalier, Meligunìs-Lipára, Vol. II: La Necropoli Greca e Romana nella Contrada Diana, Palermo (1965): xii-xiii.

28. Ibid. 10-60.

29. Ibid. 166.

30. Ibid. 85.

31. Ibid. 114.

32. Malcolm Bell, Morgantina Studies, Vol I: The Terracottas, Princeton (1981).

33. Ibid. 128; 257. These protomes do not resemble those from Roccagloriosa.

34. Ibid. 213; 258.

35. Ibid. 258.

36. Ibid.

37. See the sites of Locri, (n. 3) Metaponto, (n. 26) and Morgantina (Bell: 162-163; 231; 258).

38. Although a study of the seated goddesses at Roccagloriosa is outside the bounds of this thesis it is interesting to note that such

figurines are found in funerary contexts at the sites of Paestum, (n. 6) Garaguso, (n. 17) and Lipari (Bernabò-Brea, Cavalier, 149).

Chapter Four: The Terracottas: Comparanda and Questions

A number of parallels exist between the terracottas found in tombs 15 and 25 at Roccagloriosa and those from other sites in the Mediterranean world. A discussion of comparative material will help to clarify the influences and traditions affecting the possible Lucanian coroplastic industry as well as that at Roccagloriosa. The question of coroplastic production at Roccagloriosa is examined in detail in Chapter Five.

The terracotta plaques from tomb 25 at Roccagloriosa closely resemble those found in funerary contexts at other South Italian sites. The most striking parallels come from Paestum, Laos and Taranto. Although the appliques from these sites are stylistically and schematically similar to those from Roccagloriosa, no exact duplication of motifs exists. <1>

The animals represented on the Roccagloriosa plaques include lions, panthers and griffins. The presence in tomb 25 of identical animal plaques suggest that the plaques were manufactured in groups or pairs. The close and often exact correspondence of details and measurements between plaques of the same animal type indicate that they were derived from the same mould. This can be established with some degree of certainty for the lion and panther figures as well as for the wing fragments, but seems unlikely in the case of the griffin head plaques. (Pls. 7, 8) These two plaques are identical in the scene they depict but differ from one another in the measurements between points common to both plaques. For example, there is a discrepancy of half a centimeter between the two plaques in the measurement of the distance from the griffin's beak to the wing tip of the

second figure in the composition. Other measurements of features common to the two plaques differ by a millimeter or less. Although slight differences in measurements between terracottas derived from the same mould and manufactured from the same clay can be explained by minor variations in drying time or firing temperature, these differences, based on the shrinkage properties of clay, must necessarily be of a uniform nature. Such is not the case with the two griffin head plaques. Thus it seems likely that the griffin head plaques were made in different moulds derived from the same archetype.

As mentioned previously, tomb 25 was a cremation burial, and the terracotta plaques suffered a great deal of surface discolouration as a result of secondary burning from the cremation fire. Although it may not be apparent in the photographs, close examination of the plaques reveals, in the detailing lines, traces of an accretion that may represent the remains of paint or gilt. The terracotta plaques from Taranto, which are smaller and finer in manufacture than those from Paestum, Laos and Roccagloriosa, are beautifully gilded. Terracotta objects to be thus decorated were first coated with a thin layer of plaster to which the gilt was directly applied. <2> Taranto is well known as a coroplastic centre and for the fine nature of its terracotta appliques; it is therefore generally assumed that the archetypes on which the western Lucanian appliques are based are Tarantine in origin. Although this assumption is probably correct, it does not imply that all appliques based on Tarantine archetypes were gilded. No trace of gilt is evident on the appliques from Laos <3> and its presence on the Paestan appliques is questionable. <4>

The accretion on the plaques from Roccagloriosa probably represents the remains of a plaster coating. The very presence of this coating indicates that the plaques were either gilded or painted. The slight colouration of the plaster on some of the terracotta plaques from tomb 25 suggests the latter (see Appendix); however, due to the burning of the cremation pyre and its destructive effect on the terracotta plaques, it is impossible, without scientific analysis, to be absolutely certain.

Another puzzling problem regarding the terracottas from tomb 25 is that of their function. The appliques from Taranto have large holes through their centres to facilitate attachment to furniture, or as the excavators believe, to a wooden sarcophagus. <5> The appliques from Paestum and Laos also contain central holes <6> but the Roccagloriosa plaques have no such visible means of attachment. Since most of the Roccagloriosa plaques are not solid but have cutaway portions, it is possible that they may have been attached by balancing them on nails inserted through the open spaces in the plaque design. The presumed function of the terracotta appliques from Taranto, Paestum and Laos dictated that they contain holes for attachment. If the Roccagloriosa plaques were intended for the same function it seems likely that they too would have contained similar holes.

The position <u>in situ</u> of the Roccagloriosa plaques may provide a hint concerning their function. During excavation the plaques were found lying face upward almost equal distances from one another, suggesting that they may have been placed around the funerary bed prior to cremation. (Pl. 13) This theory would explain the absence of suspension holes in the plaques.

Mythological and natural animal figures, wrought in precious metals, are commonly represented in Scythian tombs. Gold open-work plaques showing griffins attacking a deer and a wild boar have been found decorating the collar of a horse buried in the Alexanropol Barrow, which is dated to the late fourth century B.C. <7> Comparanda from another Scythian burial, which dates to the mid fourth century B.C., may provide an alternate explanation of the function of the tomb 25 terracottas. Fifty-seven gold plaques have been found in a tomb in the Chertomlyk Barrow ranged about the head and body of a woman. They are believed to have adorned her burial shroud <8>, and it is possible that the Roccagloriosa plaques served a similar, if not identical function.

Additional comparanda for the tomb 25 plaques have been found in other materials than terracotta and metal. Wooden appliques for sarcophagi, depicting both griffins and lions, have been found in the Crimea and are in the collection of the Hermitage Museum in Leningrad. <9> Natural and mythological animals are also frequently depicted on pottery, coinage and wall paintings. A number of decorative friezes from the Etruscan tomb of François di Vulci contain representations of lions, panthers and griffins. These animals are very similar in style and pose to those on the terracotta plaques from Paestum, Laos, Taranto and Roccagloriosa. The François di Vulci tomb and its paintings is dated between 330-310 B.C., <10> a date that corresponds to the one of tomb 25 at Roccagloriosa. Tomb paintings of a similar nature and connected with the theme of the returning warrior have also been found at the site of Paestum. <11>

In contrast to the plaques from tomb 25 the terracottas from tomb 15

all belong to the realm of entertainment and theatre. The popularity of theatrical scenes in South Italian vase paintings is well attested, and this popularity is also reflected by the abundance of theatrical terracottas produced in the late fourth, third and second centuries B.C.

Comparanda for the terracottas from tomb 15 come from a number of regions. Comic figurine R. 448 from Roccagloriosa very closely resembles a figurine found in a tomb at Olbia. There it formed the decorative element inside a shrine-shaped food warmer. It was manufactured from Attic clay, covered with a white slip and decorated with added red, blue and black colour. <12> It has been dated by Higgins to the mid fourth century B.C. on the basis of similar types found at Olynthus. <13> The striking similarities between the Olbia figurine and the one from Roccagloriosa indicate that the two figurines were derived from the same mould series, a fact which would account for slight differences in size and facial detailing. The Olbia figurine (and by analogy, the one from Roccagloriosa) can be identified as a specific comic stock character based on comparison with Pollux's lexicon of New Comedy masks. <14> Higgins believes that the figurine is the forerunner of the First False Maiden described by Pollux. <15> The difference between First and Second False Maidens is purely stylistic, based on the arrangement of the hair. <16> Secure dating of these maiden types is difficult. Although New Comedy replaced Middle Comedy around 330 B.C. <17> it is known that some of the stock characters, including those of the False Maidens, also belonged to Middle Comedy. <18>

A second comic actor type is represented by two identical figurines from tomb 15, R. 442 and R. 448 bis. (Pls. 18, 19) A strong parallel for

these figurines exists from the Black Sea region <19> and similar examples can be found in the British Museum collection <20> and at Corinth. <21> They all belong to a clearly defined group——that of the standing comic actor with padded stomach and hips representing a young woman. <22> The Roccagloriosa examples and the others here mentioned as comparanda probably represent the type of the First False Maiden proper or of a courtesan. The young courtesan in New Comedy is called the "lampadion" or "little torch" because her hair is drawn up in a knot at the top of her head. <23> With the exception of the protome/pinax heads all of the figurines in tomb 15 feature this lampadion knot hairstyle.

Three identical terracottas in varying states of preservation and depicting dancing women comprise the third group of figurines in tomb 15. (R. 444, R. 444 bis, R. 445. Pls. 20, 21) All three figurines from Roccagloriosa were made from the same mould and all contain suspension holes in the top to facilitate hanging or attachment to walls or furniture. Comparanda for this type appear on sites in Greece, Italy and Sicily but no exact parallels have yet been found. Similar terracotta types of a later date from Morgantina and Lipari show distinct elements of oriental dress and are identified as performing a Persian dance called the oklasma. <24> The Roccagloriosa examples however, do not exhibit any characteristics of eastern dress. The dancing woman type, associated with courtesans, has been found in tombs with comic figurines in a number of instances. <25> Although no formal theoretical association exists between dancing figurines and comic characters, the fact that they are often found in tombs together and that they both belong to the field of entertainment

suggests a practical connection between the two types.

Parallels for the dancing woman type also appear on the wall paintings of an Apulian tomb. This tomb from Ruvo dates to the second half of the fourth century B.C. <26> It contains substantial remains of a continuous frieze of dancing women that once covered all four walls of the tomb. The women differ from the Roccagloriosa figurines in that their heads are covered with the himation and they are standing in a long line with hands joined. <27>

The real enigmas among the terracottas from tomb 15 are two objects referred to in this thesis as protome/pinax heads. R. 446 (Pl. 15), is more protome than pinax. The natural curvature of the head is followed on the top and the sides of the terracotta, but at the base of the hair the lower edges of the protome plaque slant downward to a central point. R. 441 (Pl. 14), represents a head raised in relief against a flat background, which makes it more similar in nature to a pinax than to a protome. The upper right and left hand corners of the pinax are decorated with concentric semi-circles and at the bottom it too slants downward to a central point. The detailing of the hair and facial features of both heads is the finest found on the site in either funerary or votive contexts. The clay of R. 441 is finer in texture and lighter in colour than that of R. 446; and R. 446 itself differs slightly from the previous tomb 15 terracottas in this same regard. Small suspension holes are located in the upper centre of both protome/pinax heads, presumably allowing them to perform the same function as the dancing women figurines. No good parallels for either of the heads have been found although a protome from

Agrigento does resemble R. 446 in the detailing of the face and hair. <28> No comparanda for the shapes of the protome/pinax heads exist as specifically regards the formation of the lower central point, and it is thus possible that this new shape represents a local or regional coroplastic adaptation of the common protome type. <29> It is also possible that the protome/pinax heads are based on archetypes originally taken from metalwork. The concentric semi-circles in the upper right and left hand corners of protome/pinax R. 441 suggest that the archetype was originally a vase handle decoration. The idea that certain terracottas may be derived from metalwork archetypes was reinforced by the discovery at Roccagloriosa in the 1986 excavation season of a small terracotta medallion taken from a coin. <30>

Another question concerning the protome/pinax heads is whom they represent. Since all of the other terracottas in tomb 15 are related in some way to one another and to the world of theatre and entertainment, it is likely that the protome/pinax heads are no exception. It is possible, given comparative evidence from contemporary vase paintings and coin portraits, that the protome/pinax heads are actually representations of Dionysos, the god in whose honour theatrical productions were staged and performed. The fillet in the hair and the determined and squared set of the jaw of protome/pinax R. 446 do seem to indicate male gender. Protome/pinax R. 441 however, is much more androgynous in appearance, a characteristic very much in keeping with the portrayal of Dionysos in such plays as <u>The Frogs</u>. Long unbound hair such as is evident on both protome/pinax heads is not a feature commonly associated with female

portraits or depictions. All the female figurines from tomb 15 have their hair swept back from their faces and bound in a knot at the crown of their heads. Most other terracotta representations of goddesses and women also depict them with their hair tied back, often wearing jewellery such as earrings and necklaces. On the other hand, coin portraits from South Italy and Greece <31> show male gods with long flowing hair. This is certainly the way Dionysos is depicted on most South Italian vase paintings of theatrical theme. The head of a young man with long hair, tentatively identified as Dionysos, forms part of the decoration of a gold snake bracelet found at Roccagloriosa. <32> Although the hypothesis that the protome/pinax heads represent Dionysos cannot be proven, their attribution to the god does conform nicely with the established theatrical theme of the tomb 15 terracottas. The fact that the individual buried in tomb 15 was a woman, 15-18 years of age, also lends credence to the identification of the protome/pinax heads with Dionysos, a deity whose cult and worship was particulary popular among young women.

The idea that protomes may represent deities is supported by François Croissant, the author of Les Protomés Féminines Archaïques. <33> He believes that protomes found in tombs are not only offerings to the dead but also offerings to a divinity. <34> Unusual protomes or those with rare ornaments are thought to have a particular regional religious significance or to represent a regional style of decoration. <35>

One interesting thing to note about the tomb 15 terracottas is that some of them, including the protome/pinax heads and the dancing women contain suspension holes, whereas the others do not. Suspension holes

imply that the terracottas were intended for hanging, yet during excavation none of these figurines were found located close to the walls of the tomb. The function of funerary terracottas in general is immediately questioned. Some scholars like Higgins believe that the presence in tombs of identical terracottas derived from the same mould indicates that those terracottas were manufactured and intended solely for funerary use. <36> Evidence from Morgantina and Olynthus indicate that protomai, in particular, were often suspended from the walls of sanctuaries and even hung on the walls of private homes, where they no doubt retained their religious function. <37> Regarded as personal possessions they might find their way into tombs upon their owner's death. The coin-shaped terracotta medallions from Roccagloriosa, which were found in a household context, contain holes for hanging. This fact reinforces the idea that terracottas with visible means of attachment originally functioned as personal possessions. Nonetheless, it is very difficult to determine whether the terracottas from tomb 15 were originally personal possessions of the deceased, or whether they were purchased specifically for interment in the tomb.

One question that remains unanswered is why theatrical terracottas appear exclusively in tomb 15 and not in tomb 25. Dr. Mario Torelli believes that their presence in tomb 15 may be purely symbolic. <38> Although theatrical productions are known to have formed part of the funerary rites associated with male burials they were not performed for women. <39> Thus the theatrical terracottas found in tomb 15 may represent a substitute for a real performance. Although this hypothesis is

intriguing, numerous books dealing with burial customs and the theatre have failed to confirm it. Since negative evidence cannot be used in its support, Dr. Torelli's idea, must, for the time being, be considered purely speculative.

Notes

1. This fact may be partially due to the fragmentary condition of the Roccagloriosa plaques.

2. Renato Bartoccini, NSc 12 (1936): 130.

3. Personal observation.

4. The appliques from Paestum (see p.30) are described as showing traces of gilt and of added red and blue colour.

5. Renato Bartoccini, "Taranto", NSc 12 (1936): 130.

6. These plaques are also believed to have been attached to a wooden sarcophagus.

7. M. I. Artamanov, Treasures from Scythian Tombs, London (1969): 61-62.

8. Ibid. 51-52.

9. Russell Meiggs, Trees and Timber in the Ancient Mediterranean World, Oxford (1982): xiv; Pl. 14. Unfortunately, no date or additional information regarding the plaques was available.

10. Mauro Cristofani, "Ricerche sulle pitture della tombe Francois di Vulci. I fregi decorativi", DdA (1967): 189.

11. Angela Greco Pontrandolfo. DdA (1979): 39; 44.

12. E. H. Marshall, "Some Recent Acquisitions of the British Museum", JHS 29 (1909): 151-167.

13. Higgins, Catalogue of the Terracottas in the British Museum, 201.

14. T. B. L. Webster, "The Masks of Greek Comedy" BJRL 31 (1948): 97-113. Julius Pollux was a second century A.D. Greek rhetorician and scholarly writer. His major work, the Onomasticon, included a section on the history of the ancient theatre in which he described various comedic types. [Michael Grant, Greek and Latin Authors 800 B.C.-A.D. 1000. New York: (1980)].

15. Higgins, Catalogue of the Terracottas in the British Museum, 201.

16. Webster: 105.

17. Margarete Bieber, The History of the Greek and Roman Theatre, Princeton (1939): 163.

18. Webster: 113.

19. Terracotta Statuettes, Moscow (1974): Pl. 44, # 12.

20. Higgins, Catalogue of the Terracottas in the British Museum, Pl. 99, # 744.

21. Ronald S. Stroud. "The Sanctuary of Demeter and Kore on Acrocorinth. Preliminary Report II 1964-1965", Hesperia 37 (1968): Pl. 95, Fig. b.

22. Margarete Bieber (77) has shown that the padding of comic female characters, which was once thought to indicate pregnancy, is instead a practical convention of comic theatre, derived from imitations of fat-paunched Dionysiac demons. Since male actors played all of the roles and the same actor often played several parts, the retention of the padded stomach for all male and female characters eliminated the need for frequent costume changes, so that only the masks need vary. T. B. L. Webster ("Greek Theatrical Monuments From the Athenian Agora and Pnyx", Hesperia 29 (1960): 275) thinks that padding was gradually eliminated in the transition from Middle to New Comedy during the latter half of the fourth century B.C. If R. 448, R. 442 and R. 448 bis are contemporary, as one must suppose that they are due to the similarity in fabric and style, then it is strange that one group of figurines should retain the convention of padding while the other figurine does not.

23. Bieber, 202.

24. The example from Morgantina (Bell, Pl. 92, # 463) is dated to the first century B.C. Although the figurine depits a woman with her hands clasped above her head in an attitude similar to the dancing women from Roccagloriosa, her torso is bent sharply at the waist, in contrast to the tomb 15 examples. The figurine from Lipari (Bernabò-Brea, Cavalier, Pl. 155, #2) which dates to the fourth century B.C. also depicts a woman with clasped hands, but in this instance she is kneeling rather than swaying like the Morgantina and Roccagloriosa examples.

25. For example, tomb 466 from Lipari.

26. Fernanda Tine Bertocchi, "Le Tombe Dipinte Ruvo", La Pittura Funeraria Apula, Naples (n.d.): 33.

27. Ibid. 44-45.

28. P. Marconi, "Agrigento", NSc 8 (1931): 410.

29. Charmaine Gorrie, a M.A. student in the department of Classics currently researching the architectural terracottas from Roccagloriosa, has run into a similar problem. She has been unable to find any comparanda for the shape of a gorgoneion antepegmatum/antefix

from the site.

30. Helena Fracchia, personal communication. For terracotta moulds taken from decorations on metalware see Richter, A Handbook of Greek Art, 243. For additional parallels see also Marie-Odile Jentel, Les Gutti et les Askoi a Reliefs Étrusques et Apuliens, Vol. 2., Pls. 1, 7, 12, 18,and 19.

31. Peter R. Franke and Max Hirmer. La Monnaie Grecque. Paris (1966). R. Ross Holloway. Art and Coinage in Magna Graecia. Bellinzona (n.d.)

32. M. Gualtieri, "Two Lucanian Burials from Roccagloriosa", Crossroads of the Mediterranean, Archaeologia Transatlantica II, (1983): 321.

33. François Croissant, Les Protomés Féminines Archaïques, Paris (1983).

34. Ibid. 6.

35. Ibid. 19.

36. Higgins, Catalogue of the Terracottas in the British Museum, 7-8.

37. Bell, 86.

38. M. Torelli, University of Perugia, personal communication, April, 1986.

39. Very little information exists regarding theatrical performances at funerals. Bieber (152, 227, 239, 250) alludes to the practice several times and in each instance her references pertain to the burials of Roman men. It is Dr. Torelli's opinion that theatrical performances were conducted only at the funerals of men.

Chapter Five: The Broad View

The terracottas from tombs 15 and 25 at Roccagloriosa have been examined both individually and in their larger context. The important questions concerning the terracottas however, are what they can reveal about coroplastic production at Roccagloriosa and what they can reveal about Roccagloriosa itself.

Although there are no agreed standards for determining the existence of coroplastic production at a site, several factors are generally considered. Have a significant number of terracottas been found at the site? Is the clay colour and texture of the terracottas largely identical and does it match what has been determined to be locally produced pottery? Have any moulds or kilns been found on the site? Was the site of such size and importance as to merit its own coroplastic industry? All of these questions need to be addressed in order to determine the likelihood of terracotta production at Roccagloriosa.

Although no large number of terracottas has been found in funerary contexts at Roccagloriosa, many have been recovered from the F 11 votive deposit, and several architectural terracottas have been found through surface survey and general site excavation. The necropolis and various habitation areas within the site have not been completely excavated, yet already a significant number of terracottas has been discovered.

Several problems exist regarding clay colour in both ceramic and terracotta studies. Until very recently, archaeologists and ceramicists have been prone to subjective descriptions of clay colour. Terms such as "buff", "pale orange", or "cream" consistently surface in site reports when clays from various regions are being described. Gisela Richter, in an article on Corinthian terracottas, clearly shows that clay colour alone is not a consistent or reliable enough attribute on which to base the identification of terracotta production centres. <1> The colour of terracottas is not only affected by the composition of the clay, but also by the conditions of firing. <2> In spite of this fact, clay colour continues to be one of the major attributes used in the determination of terracotta production centres. <3>

With Richter's caveat in mind it is clear that the question of clay colour in terracotta studies must be approached with caution. At Roccagloriosa the problem is magnified, since all of the tomb 25 terracottas underwent a major discolouration as a result of the cremation fire. Nonetheless, in the interests of consistency, Munsell colours were taken for all of the terracottas from tombs 15 and 25. Clay colour analyses based on the Munsell Soil Colour Charts, although vastly superior to purely subjective colour descriptions, are far from foolproof. It is a known fact that when different people take Munsell readings of identical pieces under identical light conditions their results rarely correspond. <4>

In spite of the problems associated with a purely visual examination

of clay colour it was decided to compare the Munsell values for the tomb 15 terracottas <5> to the F 11 votive deposit material. In all but one instance, a direct correlation of values existed between terracottas from the two areas. These results, although suggesting a commonality of clay source, are in no way conclusive. The clay colour of one of the dancing woman figurines, R. 444, did not match the Munsell values for any of the tomb 15 or F 11 material. This anomaly exists in spite of the fact that the figurine is identical to the other two dancing women in clay fabric and that the three figurines were almost certainly produced from the same mould.

A kiln and a pottery dump located inside the kiln hypocaust have recently been found at Roccagloriosa and support the idea that some pottery, at least, was locally produced at the site. It is possible that this kiln was also used in the manufacture of terracotta plaques and figurines. To date, only one partial architectural mould, representing the head of a woman, has been found at the site.

When excavations began at Roccagloriosa, the site was considered to be a large, but relatively minor Lucanian hilltop fort. The work of recent seasons however, has greatly increased the knowledge and understanding of it, and it is now recognized as a complex and relatively sophisticated indigenous settlement. The presence of central courtyards surrounded by extensive building complexes, the existence of the F 11 votive deposit, kiln and wealthy cemetery, as well as the discovery of architectural terracottas from a small temple or shrine all testify to the importance of Roccagloriosa.

Although the extant coroplastic evidence cannot conclusively prove that terracottas were manufactured at Roccagloriosa, a number of factors suggest that local production is a strong possibility. As discussed in the previous two chapters, the terracotta appliques from Paestum, Laos, Taranto and Roccagloriosa all belong to a common type. None of the appliques however, are identical to one another in size, clay colour or fabric. Both the Paestan and Tarantine appliques were produced from what has been identified as local clay and neither resemble those from the sites of Laos or Roccagloriosa, which, in turn, do not resemble one another. It is obvious that the appliques from all four sites were produced from different clay sources. The fact that none of the appliques were produced from the same moulds but were all clearly based on a common archetype suggests the presence of independent workshops. It is probable that Roccagloriosa also supported a local production. There is a significant difference between large terracotta production centres and small local workshops. Small workshops could build up a repertory of moulds which were descended from archetypes created elsewhere. The mechanical, as opposed to the creative, production of terracottas is a relatively simple process and requires the presence of craftsmen only, rather that of artists. <6> Bell believes that the consistent use of the same clays and the repeated discovery of more than one figure from the same mould prove beyond doubt the existence of local production at a site. <7> Several original components within the Roccagloriosa terracottas, such as the shape of the protome/pinax heads and architectural terracottas and

the presence of small coin-shaped terracotta medallions found in the 1986 season also support the concept of local production. <8> In addition, two of the dancing women figurines from Roccagloriosa were obviously mis-fired. The clay in the break area is dark grey in contrast to the light red exteriors. Other terracottas from the site, including a half seated figurine from the F 11 votive deposit, also show signs of over-firing. Given the external evidence, it seems likely that most of the terracottas found at the site of Roccagloriosa were locally produced.

If one accepts that most of the terracottas from Roccagloriosa were produced there, then the question of artistic influence arises. As the evidence of Chapters Two and Three has shown, the comparanda for the Roccagloriosa funerary terracottas are widespread, both geographically and culturally. Not only is it difficult, but it is also academically unsound to attempt to determine a definitive trade network for the site of Roccagloriosa on the basis of twenty terracottas from two tombs. A close examination of the comparanda however, does reveal patterns suggestive of the direction of coroplastic influence.

The tomb 25 terracottas, for example, exhibit strong ties with Taranto: a fact which is not surprising given the coroplastic reputation of that site. The prominence of Taranto as an eastern seaport and its correspondingly direct contact with Greece make it a suitable site for the channeling throughout Southern Italy of Greek coroplastic traditions and influences. Terracottas from tomb 15 have a strong association with Sicily and Lipari. It is apparent that the strictly theatrical terracottas from tomb 15 were based on Greek or Greek-derivative archetypes. The

protome/pinax heads and the dancing women figurines, although both well known types, appear to have been modified and adapted to suit local taste and customs. This adaptation and modification process is still not a full-fledged creative endeavour that would require highly skilled artists.

When all the evidence is considered, it seems both logical and likely that terracottas were locally produced at Roccagloriosa. Terracotta production implies a level of independence and sophistication that is supported, and indeed echoed, in the form of the cemetery itself. As previously discussed, the only significant terracottas found to date in the La Scala cemetery have originated in tombs 15 and 25. Both of these tombs are located in the extreme northern and southern areas of the cemetery: areas that are delineated from the central plateau by enclosure or terrace walls. This marked delineation of areas within the cemetery suggests that a deliberate attempt was made to segregate the burials at the site.

As a glance at Figure 4 will reveal, the southern enclosure of the cemetery contains two chamber tombs (12, 14), one cremation tomb (13) and a fossa grave (15). As previously mentioned, tomb 15 contained the body of a young woman, 15-18 years of age. An adult woman was buried in chamber tomb 14, but the bone fragments recovered from tomb 12 were insufficient to allow the age or sex of the individual buried there to be determined. Tomb 13 contained the cremated bones of an adult man, possibly over the age of forty. <9>

The northern enclosure of the cemetery (Fig. 3) contains two chamber tombs (19, 24), two cremation burials (23, 25) and two fossa graves (20,

21). No information is available concerning the individual buried in tomb 19, but the bones of a woman 35-45 years of age were recovered from tomb 24. Cremation burials 23 and 25 both contained the remains of adult men. Once again no anthropological information is available concerning the individual buried in tomb 20 but tomb 21 contained the bones of an adolescent 14-16 years of age. The sex could not be determined. <10>

A review of the age and sex of the individuals buried in the two enclosed areas of the cemetery shows that a correlation exists between these two variables and tomb type. Cremation burials are exclusively male, chamber tombs seem to have been reserved for adult females, (skeletal analysis from some chamber tombs was inconclusive) and any remains identified as those of adolescents were found in fossa tombs. Since each enclosure contains the burial of at least one adult man, one adult woman and one adolescent, it is possible that a familial grouping of tombs occurred in these two areas. No inscriptions have yet been found at Roccagloriosa, and it is only from evidence such as this that the concept of family groups within the cemetery can be conclusively proven. It is an interesting fact, however, that the greatest number of funerary terracottas was found in two tombs, one in each enclosure area of the cemetery. Although terracottas are not generally indicative of wealth or status, their presence in two important tombs must be more than coincidental.

Although the segregation of burials in the northern and southern enclosures of the cemetery also suggest that the individuals buried there may have been important or influential members of the community, they were

obviously not the wealthiest. The tombs containing the richest grave goods excavated thus far are contained in the central plateau area, between the two enclosures. <11> Since wealth and social status are generally, but not always linked, this fact does not invalidate the possibility of social elitism suggested by the segregation of burials.

Although segregation within the cemetery complex indisputably exists it is currently impossible to precisely determine what form this segregation took and what significance it has in the context of the cemetery and the site.

The multi-component nature of the site of Roccagloriosa permits the funerary terracottas to be examined in a broader context than is possible on most other South Italian sites. The cemetery, the settlement area and much of the surrounding territory of the site have been archaeologically examined. This fact explains why Roccagloriosa is so important to the general understanding of Lucanian settlements. Archaeological evidence from the site, including that provided by the terracottas, indicate that Roccagloriosa was neither wholly indigenous nor essentially Greek. Instead, it seems to have been receptive to all influences with which it was in contact--a fact largely explained by its geographical position. Roccagloriosa is situated between the strongly Hellenized coast and the Samnitic-Lucanian interior and it is thus not surprising that its material culture reflects a melding of these two influences. The state of current archaeological research in Central Lucania is such that no broad conclusions concerning the region or its sites are yet possible. Archaeologists are only just beginning to understand the area and their

findings are forcing them to re-evaluate, and in most cases, re-write their interpretations of this complex region.

If such is the case, then how do the funerary terracottas fit into this scheme? If they are placed at the top of an expanding contextual pyramid their significance is clearly downward-diminishing. The terracottas are most informative within the context of tombs 15 and 25, which are themselves contextually important within the larger cemetery. When we realize that the cemetery fits into the context of the settlement, and the settlement into the context of its territory and the territory into the context of the region, then the true significance of the terracottas becomes clear. As has been shown in previous chapters, the physical and comparative evidence of the funerary terracottas reflects the plurality of cultural influences at the site. Some of the terracottas, such as the plaques from tomb 25 and the dramatic figurines from tomb 15 are derived from established coroplastic traditions; others are not. Just as a study of artifacts is essential to an understanding of culture, so too is the study of the funerary terracottas essential to a more complete understanding of the site of Roccagloriosa.

Notes

1. Gisela Richter, "A Greek Terracotta Head and the 'Corinthian' School of Terracotta Sculpture", AJA 52 (1948) 331-335.

2. Ibid. 335; n. 38. Richter conducted firing experiments with Corinthian clay and discovered that the final colour was significantly affected by relatively slight changes in firing temperatures and conditions.

3. Evidence suggests that even chemical analyses of clay are often unreliable for Southern Italy. See A. J. N. W. Prag, R. Schweizer J. Ll. W. Williams, P. A. Schubiger, "Hellenistic Glazed Wares from Athens and Southern Italy: Analytical Techniques and Implications", Archaeometry 16 (1974): 153-187. On page 181 the authors claim that "Sherds from the sites in South Italy showed in general a very homogeneous composition, and with the exception of the Gnathian ware from Taranto which differs slightly in manganese, nickel, calcium and magnesium, it was not possible to differentiate the sherds with respect to their chemical composition." The sites examined by the authors were Policoro, Cozzo Presepe, Taranto, Egnazia and Botromagno.

4. S. Von Schnurbein. Die Unverzierte Terra Sigillata aus Haltern (mit einen beitrag J. Iasfargues und M. Picon). Bodenalertumer Westfalens 19, Munster (1982): Chapter 1, n. 13:5.

5. Only the tomb 15 terracottas were used since those from tomb 25 were too badly burned by the cremation fire to be of use in a colour analysis.

6. Bell, 3-4.

7. Ibid.

8. Information regarding the results of the 1986 excavation season have been provided by H. Fracchia.

9. Information concerning skeletal analysis was provided by M. Jackes in a written communication to M. Gualtieri.

10. Ibid.

11. See M. Gualtieri, "Two Lucanian Burials from Roccagloriosa", Crossroads of the Mediterranean, Archaeologia Transatlantica II. (1981): 301-329.

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Appendix

Catalogue of the Terracottas from Tombs 15 and 25

The terracottas from tombs 15 and 25 at Roccagloriosa were physically examined by the author during the summer of 1984. The results obtained from this examination are contained in the following catalogue. Measurements provided in the catalogue consist of maximum preserved height and width only, except in cases where two or more terracottas are members of the same group. All fabric colour designations are based on the Munsell Soil Colour Charts and the description of the terracottas rests on personal observation. Unless otherwise specified, the terminology used throughout the catalogue is based on that of R. V. Nicholls.

I. Tomb 25. Adult Male Cremation Burial, Roccagloriosa.

1. Lion Head. (No registry numbers recorded for Tomb 25) Pl. 1

   Measurements: Max. height: 7.9 cm.
   Max. width, mane base: 4.8 cm.
   Width at neck: 2.7 cm.

   Fabric Texture: coarse and hard; average number of medium yellow and white inclusions.

Fabric Colour: 5 YR 5/6 yellowish-red: front surface
5 YR 4/6 yellowish-red: back surface

Decoration: 10 YR 8/6 yellow: traces of what may be paint or gilt on front surface.

Manufacture: mould made; hard firing

The preserved part of this plaque consists of the head of a lion, his mane, and part of his left foreleg, extended in what appears to be a prancing or crouched position. The plaque is broken at a point along the lion's back slightly more than a centimeter beneath the base of the mane, and the break angles through the centre of the body toward the left foreleg.

The detailing of the head of the lion is quite clear. The left ear is depicted with an incised interior recess and the region of the eye is emphasized by having the pupil raised in relief from a surrounding teardrop-shaped hollow. Since the lion is shown in profile only the left side of the head is seen. The left nostril is represented and the lips of the lion are drawn back over his teeth in a menacing manner. The mane begins at the base of the left ear and continues in an arc around the "cheek" of the lion to the base of the jaw. The mane, which ends just above the left foreleg, is divided into three horizontal bands. The individual strands of the mane are wavy and run in a vertical direction.

2. Lion Head. Pl. 2.

Measurements: Max. height: 7.9 cm.
Max. width, mane base: 3.8 cm.
Width at neck: 2.7 cm.

Fabric Texture: coarse and hard: average number of medium and large white and grey inclusions.

Fabric Colour: 2.5 Y 5/2 greyish brown—10 YR 4/1 dark grey; front surface very fire darkened and mottled. 10 YR 5/1—6/1 grey; back surface also fire darkened.

Decoration: traces of whitish-yellow paint or gilt on front surface.

Manufacture: mould made; hard firing.

This lion head plaque is very similar to the preceeding one, and in fact the two seem to have been made from the same mould. This plaque was badly burnt in the cremation fires, which may account for the slight blurring of the features as compared to the previous example. The lion head was broken off just below the jaw, but fourtunately it was restored. Slightly more of the mid-section of this lion plaque is preserved although part of the chest has been broken off and only the very beginning of the left foreleg can be discerned. The details of the head and mane are virutally the same as those described for the preceeding example.

3. Lion Body. Pl. 3.

Measurements: Max. height, tail base to plaque bottom: 7.4 cm.
Body height, base of mane through stomach: 4.1 cm.
Max. width: 9.0 cm.
Length of plaque base at feet: 5.8 cm.

Fabric Texture: coarse; average number of medium white and grey inclusions.

Fabric Colour: 7.5 YR 5/6 strong brown—10 YR 5/4 yellowish brown, front surface.
2.5 Y 5/2 greyish brown—7.5 YR 5/4 brown, back surface.

Decoration: traces of yellowish-white paint or gilt.

Manufacture: mould made.

The preserved portion of this plaque consists of two attaching fragments and a free-moving piece. The first fragment, consisting of the body part of the lion, still preserves part of the detailing of the mane in the upper right corner. The curve of the belly and the back are very marked, and although the front portion of the plaque is missing, the forelegs must have been in a crouching, stretching or prancing position in order for them to be on the same plane as the hind legs. The second fragment of the plaque consists of the hind legs and flank of the lion. His hind feet are resting on a flat surface, and although four claws can be identified on the left hind foot, none can be discerned on the right. A small projecting bump at the base of the back and the top of the flank

mark the beginning of the tail which seems to curve along the flank to a point just above the left foot. It then loops around in a circle between the hind feet. Within this circle is a small free-moving ball of clay.

Although neither of the two preserved lion heads join the lion body, either of the two, when placed in the proper position on top of the body, follow and continue the natural curvature of the body's back. This leads to the conclusion that the lion head type is indeed a match for the lion body. In this case, there must have been a minimum of three complete lions placed in tomb 25, and the close correlation in measurements between the pieces suggest that they all came from the same mould.

Comparanda: National Museum, Reggio Calabria. Laos Tomb A.

Reinhard Lullies. Vergoldete Terrakotta-Appliken aus Tarent, pl. 3, #3; pl. 7, #3, #4; pl. 20, #1; pl. 22 #1; pl. 25 #6.

4. Panther Head. Pl. 4.

Measurements: Head width, base of ear to neck: 2.0 cm.
Width, mid ear to mouth interior: 1.1 cm.
Distance, brow to jaw: 2.2 cm.

Fabric Texture: coarse and hard; average number of medium white, yellow and grey inclusions.

Fabric Colour: 5 YR 4/2 dark reddish grey--5 YR 5/6 yellowish-red; front surface very fire darkened and mottled.
5 YR 5/6 yellowish-red; back surface.

Decoration: N/A

Manufacture: mould made, well fired.

This panther head is similar in many details to the lion heads described. The same technique is used to depict the eyes, ears and nose. The mouth is a small slit, rounded on the inside. A small collar-like band runs from the base of the ear to the neck and is emphasized by four, and possibly five incised diagonal lines. Once again, the head is in profile and only the right side is visible. There appears to be a small break behind the right ear, which may be the broken-off left ear.

5. Panther Head and Body. Pl. 5

Measurements: Head width, base of ear to neck: 2.2 cm.
Width, mid-ear to mouth interior: 1.1 cm.
Distance, brow to jaw: 2.2 cm.
Max. body length: 12.0 cm.
Max. body width: 3.8 cm.
Body length, groin to broken foreleg: 8.6 cm.

Fabric Texture: coarse and hard; average number of medium and large white, yellow and grey inclusions.

Fabric Colour: 10 YR 5/1 grey—5 YR 5/8 yellowish-red; front surface very fire darkened in parts, colours vary significantly from fragment to fragment.
7.5 YR 4/0 dark grey—7.5 YR 6/6 yellowish-red; back surface also fire darkened.

Decoration: traces of applied white colour, perhaps gilt or paint.

Manufacture: mould made; well fired.

The preserved portion of this plaque consists of four attaching fragments, the first of which comprises the head and upper body of a panther. This fragment differs in colour from the other three, being a brick red as compared to dark grey. <2> The features are the same as the previous panther head but are considerably more indistinct. The collar running from the base of the ear to the jaw is barely discernible.

The second fragment consists of part of the right foreleg of the panther. Nothing else of importance beyond this can be said.

Fragment three consists of the central part of the panther body. Two slightly incised lines appear on the right side of the fragment, seemingly continuing the lines of the foreleg from fragment two.

The final portion of the plaque consists of the flank section of the panther. One distinct incised vertical line runs down the centre of the fragment and there may be another partial vertical line to the left of it. In the extreme right corner of the piece and also in the adjoining leftcorner of fragment three, an outline of a curve is evident, seeming to indicate the inside curve of the leg and the groin area.

Comparanda: National Museum, Reggio Calabria. Laos Tomb A.

Lullies, pl. 7, #1; pl. 11, #1; pl. 15, #1, #3.

Le Genti non Greche della Magna Grecia, Atti dell'Undicesimo Convegno di Studi sulla Magna Grecia, Tavole. CXXXIX (Appliques from Taranto).

6. Panther Body. Pl. 6.

Measurements: Max. body width: 4.2 cm.
Body length, groin to break: 5.4 cm.

Fabric Texture: medium coarse; average number of small grey and white inclusions.

Fabric Colour: 2.5 Y 6/2 light brownish grey—10 YR 5/1 grey; front surface fire darkened.
10 YR 4/1 dark grey; back surface also fire darkened.

Decoration: N/A

Manufacture: mould made; hard firing.

This plaque consists of two adjoining body fragments, quite possibly those of a panther, due to the similarity in form between them and the preceeding panther body. The similarity is further strenghtened by the appearance of the same curved line delineating the leg and groin area, on the right side of fragment two and the left side of fragment one. The plaque has been darkened from contact with the cremation fire, and no other incised lines are discernible.

Comparanda: Same as #5 above.

7. Griffin Head Plaque. Pl. 7.

Measurements: Max. height: 6.1 cm.
Max. width: 7.4 cm.
Distance from griffin's beak to wing(?) tip: 0.7 cm.

Distance from griffin's beak to "first finger on hand"(?): 0.7 cm.

Distance from hand(?) to wing tip(?): 1.0 cm.

Length of hand and arm(?): 3.1 cm.

Fabric Texture: coarse and hard; average number of medium to large yellow, white and grey inclusions.

Fabric Colour: 5 Y 4/1 dark grey; front surface very fire darkened and mottled.

7.5 YR 5/6—6/6 strong brown—reddish yellow; back surface.

Decoration: few traces of yellow accretion; perhaps gilt or paint.

Manufacture: mould made.

This fragment of a terracotta plaque is broken on three sides but exhibits a finished edge on the right. The dominant figure on the plaque is a long necked animal (probably a griffin) with pointed ears and a long pointed beak. The beak is 0.8 cm. in length and is depicted as a slit, rounded on the inside. The technique of eye rendering is similar to that employed on the lion and panther plaques, and there is a definite forehead-brow ridge above the eye. There also is a pointed ridge-like crest running from the base of the griffin's back ear down its neck. Above and somewhat to the right of the griffin's beak is the bottom of what may be a wing tip. The wing has two grooves dividing it into three pinions, curving slightly towards the left at their base. The third element in the plaque design is what appears to be a hand with four fingers. The hand, which

reaches upward from the bottom of the plaque toward the wing and curves to the right, basically follows the contour of the inner curve of the griffin's neck.

8. Griffin Head Plaque Pl. 8.

Measurements: Max. height: 4.95 cm.
Max. width: 7.0 cm.
Distance from griffin's beak to wingtip: 0.2 cm.
Distance from hand to wing tip: 0.2 cm.
Length of hand and arm: 3.0 cm.

Fabric Texture: coarse and hard; average number of small and medium white, yellow and grey inclusions.

Fabric Colour: 7.5 YR 6/4 light brown—5YR 5/6 yellowish red; front surface very mottled; Munsell values given indicate the two colour extremes not the range.
7.5 YR 5/4 brown; back surface.

Decoration: traces of white accretion; possibly paint or gilt.

Manufacture: mould made.

This griffin head plaque is less well preserved than the one described above since a smaller proportion of the head and the neck of the griffin remain. The plaque is broken just above the brow line of the griffin figure and the top ear is also broken off. The griffin's crest is better preserved and defined than in the preceeding example, as is the right ear. The right and left sides of the plaque display finished edges,

but the top and bottom have been broken.

Although the two griffin head plaques are identical in the elements of their design, they differ from one another in the measurements between points common to both. Thus it is likely that the plaques should be ascribed to parallel moulds derived from the same original archetype or model.

Comparanda: No direct comparanda could be found for the griffin head plaques.

9. Winged Griffin. Pl. 9.

Measurements: Max. height: 9.2 cm.
Max. body width: 4.5 cm.
Max. width, body to wing tip: 9.2 cm.
Head width at neck: 2.2 cm.

Fabric Texture: coarse and hard; average number of small to medium yellow and grey inclusions

Fabric Colour: 10 YR 5/2 greyish brown—7.5 YR 6/4 light brown; front surface.
10 YR 5/3 brown; back surface.

Decoration: 7.5 YR 8/2 pinkish white; applied colour, perhaps paint or gilt.

Manufacture: mould made; hard firing.

This plaque of a winged griffin consists of two attaching pieces. The first and largest of these comprises the head, body and the majority of the wing of the griffin. The features and detailing of the head of

fragment one are very indistinct with the eye and ear being the only partly discernable features. The griffin appears in profile with only the left side of his body visible. A three pointed crest runs down the back of the neck to the wing. The wing springs from the base of the body and rises in a curved arc to just below the termination of the crest. It then veers sharply to the right on approximately a 60 degree angle. The left wing is divided into five sections by four grooves, and the right wing, which appears from behind it and to which fragment two joins, is divided into four sections by three grooves. The central part of the left wing, which runs across the griffin's body, is divided about halfway down its width by grooves to form pinions. The relief here is very worn and it is not possible to be sure how many pinion exist. The body proceeds on an angle from the central wing portion, gradually tapering down to a diagonal break in the plaque.

Comparanda: R. Lullies, pl. 5, #2; pl. 7, #2; pl. 21, #1, #2, #3; pl. 32, #2. The griffin plaques depicted by Lullies resemble the one from Roccagloriosa but in only one case do the body positions even roughly correspond. All those from Taranto are shown standing, but the one from Roccagloriosa appears to be in flight since its wings are spread and its feet tucked up.

10. Wing Fragment. Pl. 10.

Measurements: Max. length: 12.1 cm.
Max. width: 4.8 cm.
Width at break: 3.15 cm.

Wing width, right: 1.8 cm.

Wing width, left: 2.0 cm.

Fabric Texture: coarse and hard; average number of small and medium yellow and white inclusions.

Fabric Colour: 7.5 YR 4/0 dark grey; front surface very fire darkened.

5 YR 5/6—5/8 yellowish-red; back surface.

Decoration: traces of yellowish accretion in wing grooves; possibly paint or gilt.

Manufacture: mould made.

This wing portion consists of two attaching fragments. It greatly resembles the wing of the griffin previously described, although it is in right profile instead of left. What appears to be the top of the left wing rises above the main curve of the right wing. This indicates that the creature to whom these wings belong, (probably another griffin) is either flying or at the very least, has its wings spread. Both the right and left wings are divided into five pinions by four grooves.

11. Wing Fragment. Pl. 11.

Measurements: Max. length: 9.2 cm.

Max. width: 3.1 cm.

Fabric Texture: coarse and hard; average number of small to medium yellow and white inclusions.

Fabric Colour: 7.5 YR 6/4 light brown—10 YR 6/3 pale brown; front surface partially fire darkened.

back surface same as above.

Decoration: 10 YR 7/6 yellow; traces of what may be paint or gilt on front surface.

Manufacture: mould made.

This wing fragment consists of the main curve of the wing and its two divisions. The upper portion of the wing is divided into five pinions by four grooves; the lower into four pinions by three grooves. The plaque displays a broken edge immediately above the main curve of the wing. Therefore, it was probably like wing fragment # 10 in shape, since the portion of it that remains is the mirror image of #10.

12. Wing Fragment. Pl. 12.

Measurements: Max. length: 7.0 cm.

Max. width: 4.0 cm.

Fabric Texture: coarse and hard; average number of small and medium yellow, white and orange inclusions.

Fabric Colour: 7.5 YR 5/2—5/4 brown; front surface quite fire darkened.

7.5 YR 4/4—5/4 dark brown--brown; back surface.

Decoration: N/A.

Manufacture: mould made.

This very fragmentary wing, like those previously described, is divided into two branches, probably representing right and left wings. The lower wing portion, presumably the left, is preserved for a greater length than is the right wing which is broken off at the point where the two wings diverge.

Comparanda: R. Lullies, pl. 8, #3; pl. 20, #6. Most of the griffins depicted by Lullies have their wings held in close to their bodies, with the exception of those listed above. It is possible that the wings from Roccagloriosa are derived from plaques of such a sort, although in their state of preservation it is difficult to determine.

II. Tomb 15. Female Burial, Roccagloriosa.

1. Protome/Pinax. R. 441. Pl. 14.

Measurements: Max. length: 6.7 cm.
Max. width: 5.1 cm.
Head length: 4.6 cm.
Face width at eyes: 2.6 cm.
Face width at mouth: 2.25 cm.

Fabric Texture: very fine; few medium greyish inclusions.

Fabric Colour: 7.5 YR 6/4 light brown.

Manufacture: mould made; possible retouch of lips and hair.

This fine protome/pinax is without doubt the most delicately crafted of any of the terracottas from tombs 15 or 25. Unlike R. 446 following, this protome/pinax is rectangular in shape on three sides, although it does slant downward to form a point at the bottom. The head and face are raised in relief from the flat surface of the pinax, which is decorated in the upper right and left hand corners with concentric semi-circles. The hair, which is parted in the centre, is swept back from the face in parallel waves, a millimeter of more in width, and hangs down to the

shoulders. The eyes are widely set and heavily lidded and the brows are quite strongly defined. The nose, which is the most striking facial feature, is very long and straight. The mouth is samall (the same width as the base of the nose) and full lipped and the chin is well rounded. On the whole, the hair and facial features are very clearly and carefully detailed. A suspension hole about two millimeters in diameter and angling downward from front to back, is located just above the part of the hair.

2. Protome/Pinax. R. 446. Pl. 15.

Measurements: Max. length: 6.1 cm.
Max. width: 5.1 cm.
Head length: 4.6 cm.
Face width at eyes: 2.6 cm.
Face width at mouth: 2.5 cm.

Fabric Texture: medium fine; few small greyish inclusions.

Fabric Colour: 7.5 YR 6/6--5/6 reddish-yellow--strong brown.

Manufacture: mould made; possible retouch of lips and hair.

The first thing to strike one about this finely made protome/pinax is its apparent archaizing style. The hair in particular, gives this impression. It is parted in the centre and held back with a medallion-decorated fillet or band across the forehead. The hair is drawn back from the part in waves to the top of the ear, and then falls straight in ringlet-style strands to below the chin. The eyes are almond-shaped and heavily lidded and slant downward on the outside corners. The brows are only moderately defined and the nose is rather broad and flat. The full

lips are slightly parted. The chin, which is the most prominent facial feature, is markedly cleft. The upper limit of the protome/pinax follows the natural curvature of the head. A suspension hole is located in the upper centre of the protome/pinax head. The lower edges of the protome/pinax slant downward to a central point.

3. Comic Actor. R. 448. Pls. 16, 17.

Measurements: Max. height: 8.6 cm.
Max. width: 3.15 cm.

Fabric Texture: coarse; many large yellow, pink and white inclusions.

Fabric Colour: 5 YR 5/6--6/6 yellowish red-reddish yellow.

Manufacture: mould made; fingerprints visible on reverse where clay was pressed into mould; some blurring of facial features so mould may have been worn.

This figurine of a comic actor in the dress of a young woman stands on a rectangular pedestal with her weight on her left leg and her left knee slightly bent. She is wearing a long chiton with a himation draped across her upper body and over the left shoulder. The himation falls to hip level on the right and is held up to waist level by the left arm, which is slightly bent at the elbow. The right arm is drawn across the breast to the left shoulder. The head is tilted to the right, the eyes are downcast and there appears to be a grieving expression on the face. Her hair is bound around her head in a lampadion knot.

Comparanda: R. A. Higgins, Catalogue of the Terracottas in the British Museum, pl. 99, #747.

4. Comic Actor. R. 442. Pl. 18.

Measurements: Max. height: 5.8 cm.
Max. width: 4.2 cm.
Length of head from lampadion knot to point of chin just above drapery: 2.6 cm.
Distance from top of head to beginning of stomach protrusion: 3.6 cm.
Width of head from juncture of right arm and hair to below left ear: 1.75 cm.
Thickness of profile at break, stomach: 0.7 cm.

Fabric Texture: coarse; many large red, yellow and white inclusions.

Fabric Colour: 5 YR 5/6 - 6/6 yellowish red--reddish yellow. Colour of break the same as exterior colour, therefore properly fired.

Manufacture: mould made; numerous fingerprints on back, clay not well smoothed.

Unfortunately, this figurine has not been wholly preserved but is broken off just below the stomach. Since the following figurine is identical to R. 442 a full description of both figurines will follow the second catalogue entry.

5. Comic Actor. R. 448 bis. Pl. 19.

Measurements: Max. height: 5.4 cm.
Max. width: 4.2 cm.
Length of head from lampadion knot to point of chin just above drapery: 2.6 cm.
Width of head from juncture of right arm and hair to below left ear: 1.8 cm.
Width from fingertip to fingertip: 1.4 cm.
Thickness of profile at break, stomach: 0.7 cm.

Fabric Texture: coarse; many large yellow and pink inclusions.

Fabric Colour: 5 YR 6/6 reddish yellow.
Colour of break the same as exterior colour, therefore properly fired.

Manufacture: mould made; fingerprints on back.

Like its siter figurine R. 442, R. 448 bis has not been entirely preserved. The right side of the figurine is broken off from the shoulder and the bottom is fractured just above the base of the stomach. The distinction of detail is also less clear on R. 448 bis than on R. 442.

Both of these figurines represent a comic actor in female garb. The figurines, which are shown wearing the himation, have their right arm raised to just below their right ear. Their left hand, which emerges from the drapery, is pulling the himation across the body to a point just beneath the chin. The mouth is slightly open with the lips drawn back in the fashion typically depicted on comic masks. The hair, which is parted

in the centre, is bound around the head and fastened in a lampadion knot.

Comparanda: Terracotta Statuettes, pl. 44, #12.

6. Dancing Woman. R. 444. Pl. 20.

Measurements: Max. height: 6.4 cm.
Max. width, elbows: 5.1 cm.
Length of head, lampadion knot to chin: 2.7 cm.
Max. head width: 2.1 cm.
Max. face width: 1.2 cm.
Profile thickness at break: 0.9 cm.

Fabric Texture: medium-fine and very soft; few small white inclusions.

Fabric Colour: 10 R 5/8—6/8 red—light red.

Manufacture: mould made, distinction of features poor.

This figurine of a dancing woman with her elbows bent and her hands clasped above her head is broken off at a point just below shoulder level on the right side, and just beneath the breast on the left. A suspension hole is located immediately above the head and below the right hand, a little left of centre.

7. Dancing Woman. R. 445. Pl. 20.

Measurements: Max. height: 5.5 cm.
Max. width, elbows: N/A.
Length of head, lampadion knot to chin: 2.7 cm.
Max. head width: 2.2 cm.

Max. face width: 1.2 cm.

Profile thickness at break: 1.0 cm.

Fabric Texture: medium fine and very soft; few red and white inclusions.

Fabric Colour: 7.5 YR 6/4 light brown; exterior.

2.5 Y 4/0 dark grey; clay in break.

Manufacture: mould made; misfired; distinction of features very poor.

This figurine, the extant portion of which is identical to both R. 444 and R. 444 bis (following), is the worst preserved of the three. Only the head and left arm, with the exception of the left hand, are preserved.

8. Dancing Woman. R. 444 bis. Pl. 21.

Measurements: Max. height: 8.3 cm.

Max. width, elbows: 5.3 cm.

Length of head, lampadion knot to chin: 2.7 cm.

Max. head width: 2.2 cm.

Max. face width: 1.2 cm.

Profile thickness at break: 1.1 cm.

Fabric Texture: medium fine and very soft; few small white and red inclusions.

Fabric Colour: 2.5 YR 6/8 light red; exterior.

2.5 Y 4/0 dark grey; clay in break.

Manufacture: mould made; misfired; distinction of features poor.

This figurine, which is identical to R. 444, was preserved to slightly below waist level: the point to which measurements were taken during the summer of 1984. Fortunately, in the following season, the lower portion of the figurine was restored, but these more complete measurements have not been recorded and so are not included in the catalogue entry above. R. 444 bis has a suspension hole in the same location as R. 444.

All three dancing women from Roccagloriosa have their hands clasped above their heads in a pirouette-like position with elbows bent. The heads and upper bodies of the figurines are tilted to the left and the hair is arranged in a lampadion knot. The clay in all three cases is too soft and worn to enable any significant observations to be made about facial features.

Fig. 1. Map of Sites.

Fig. 2. Map of Cemetery.

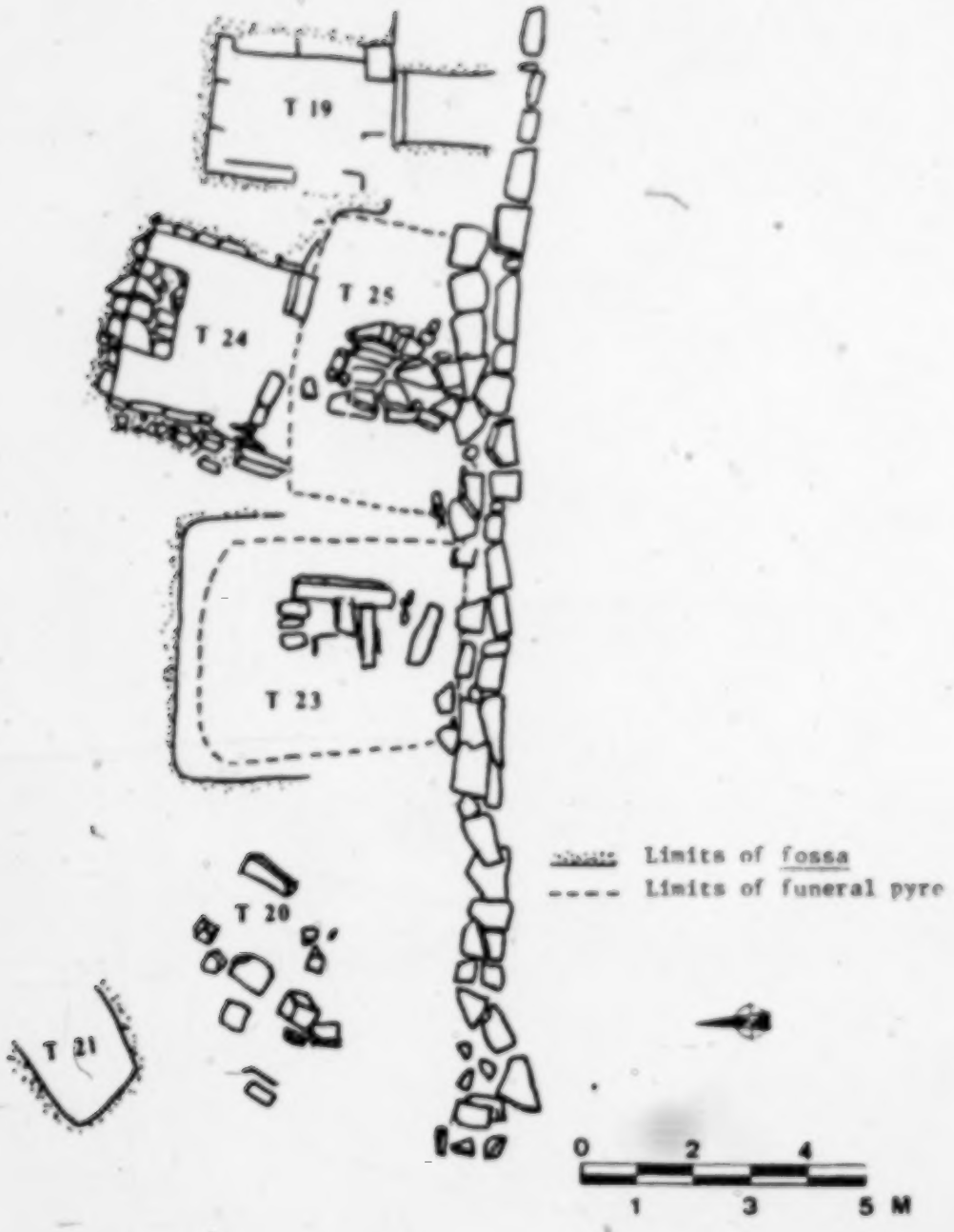


Fig. 3. Northern Area of Cemetery.

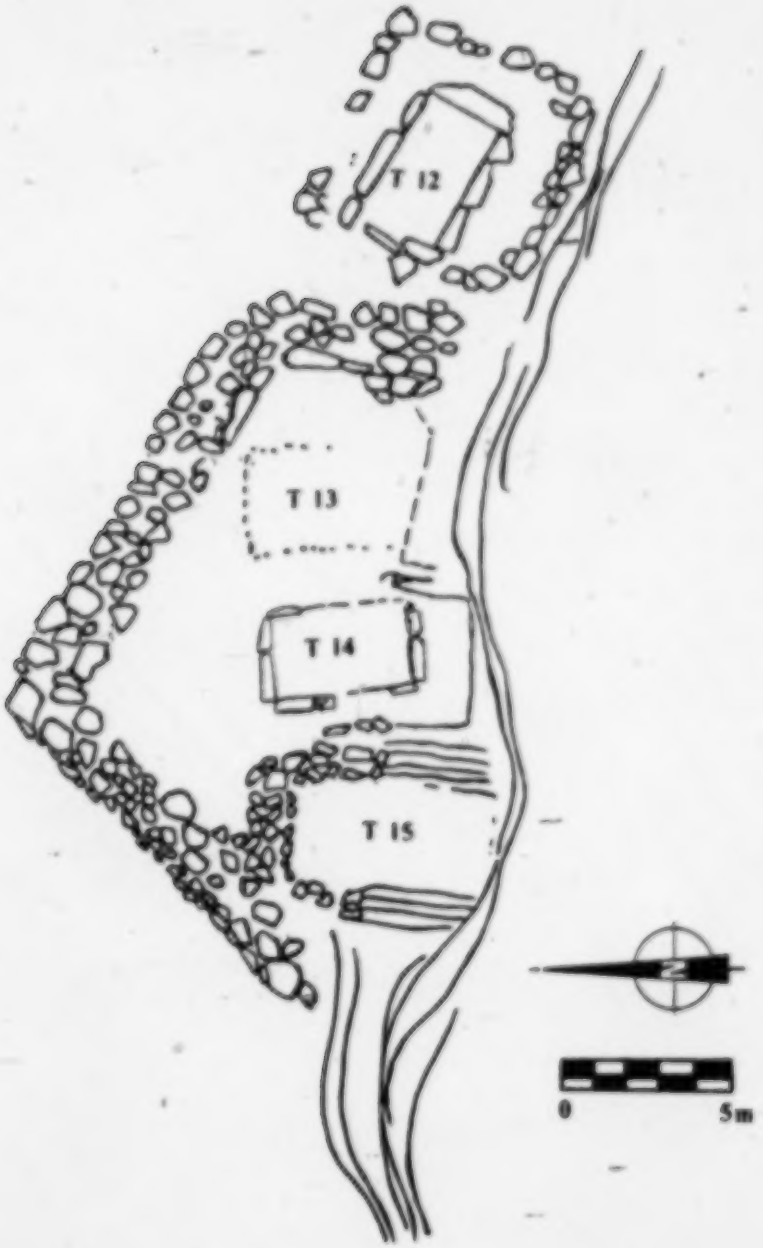


Fig. 4. Southern Area of Cemetery.

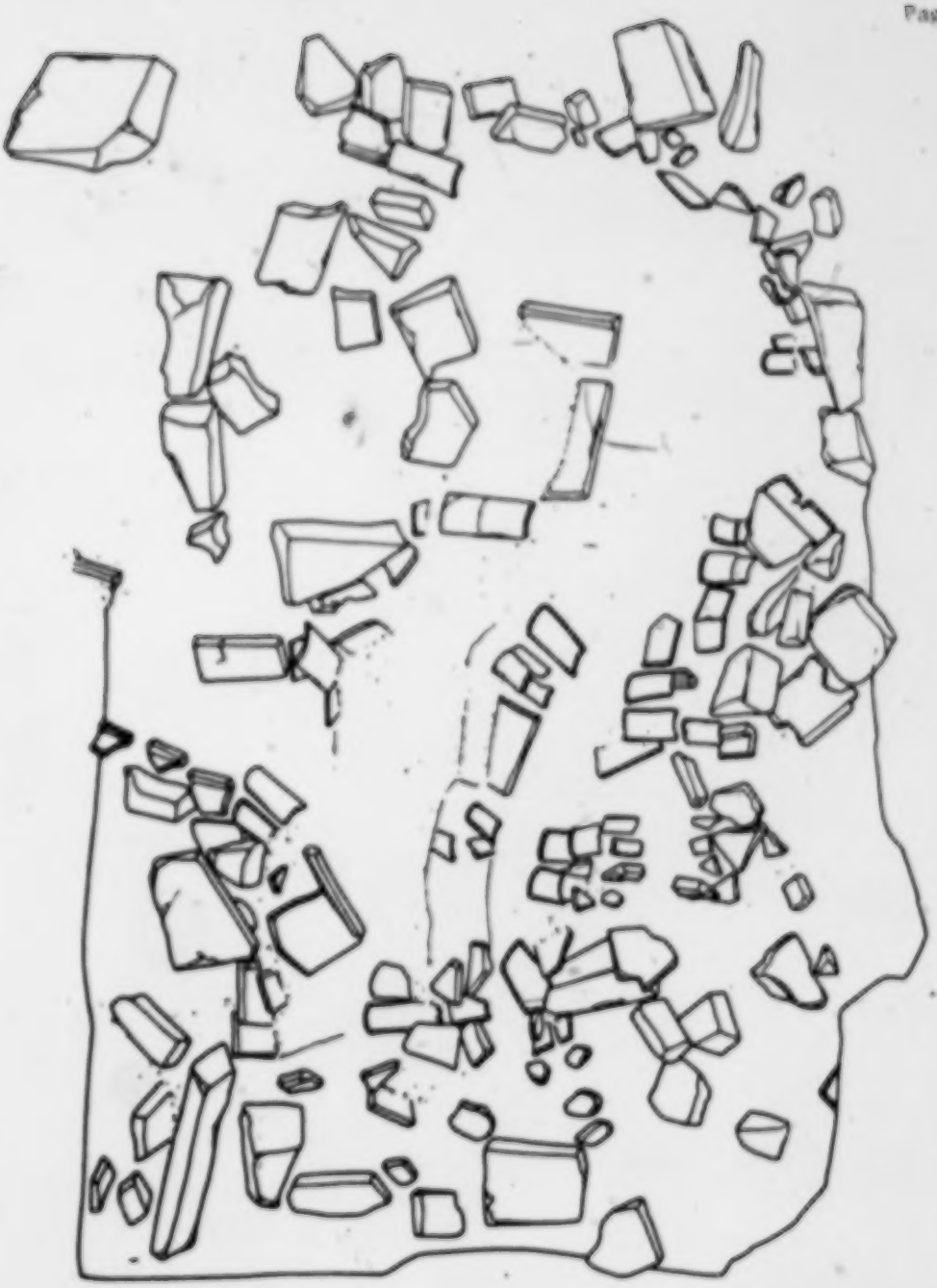


Fig. 5. Tomb 15, Roof Collapse.

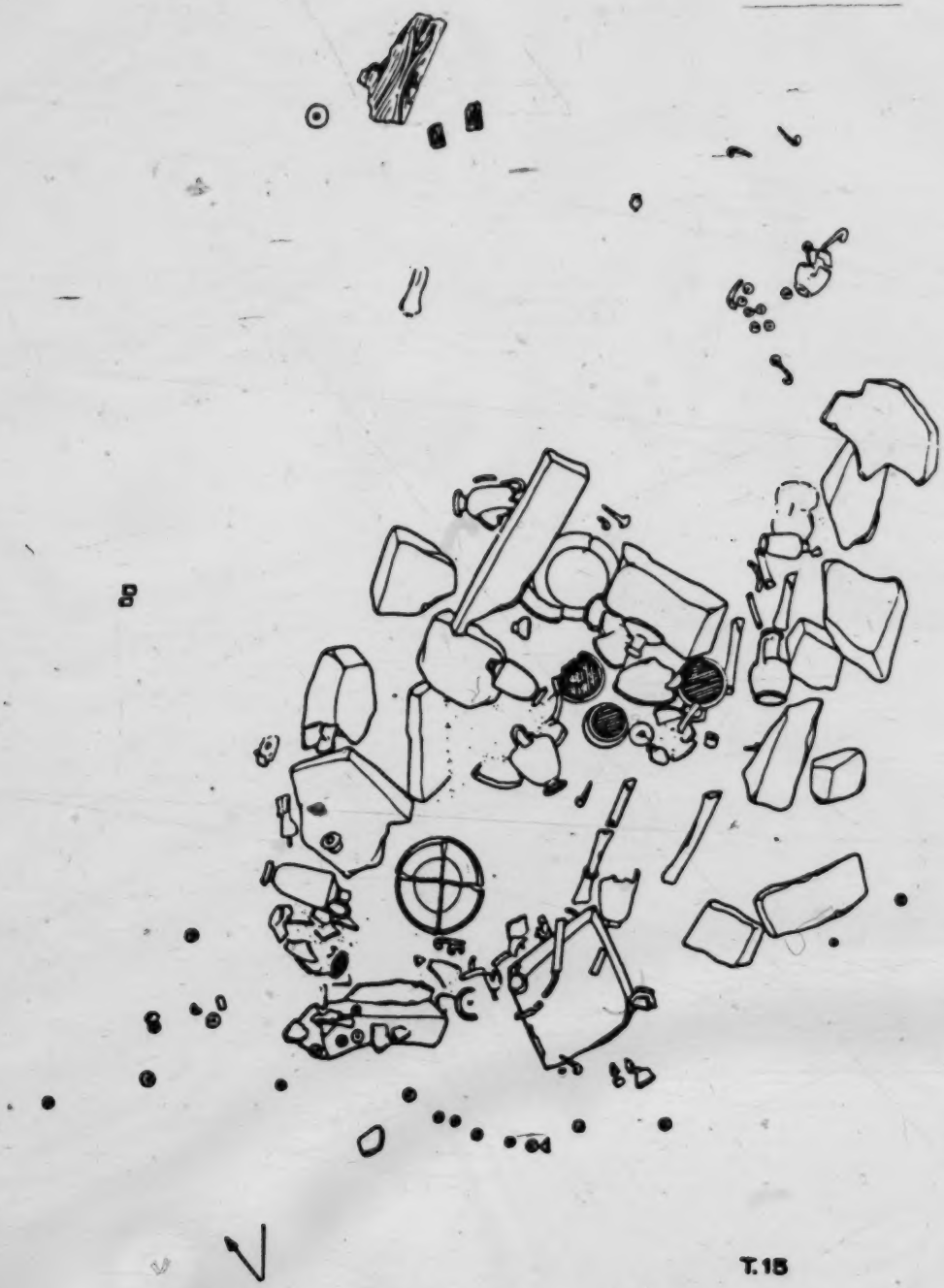


Fig. 6. Tomb 15, Contents.

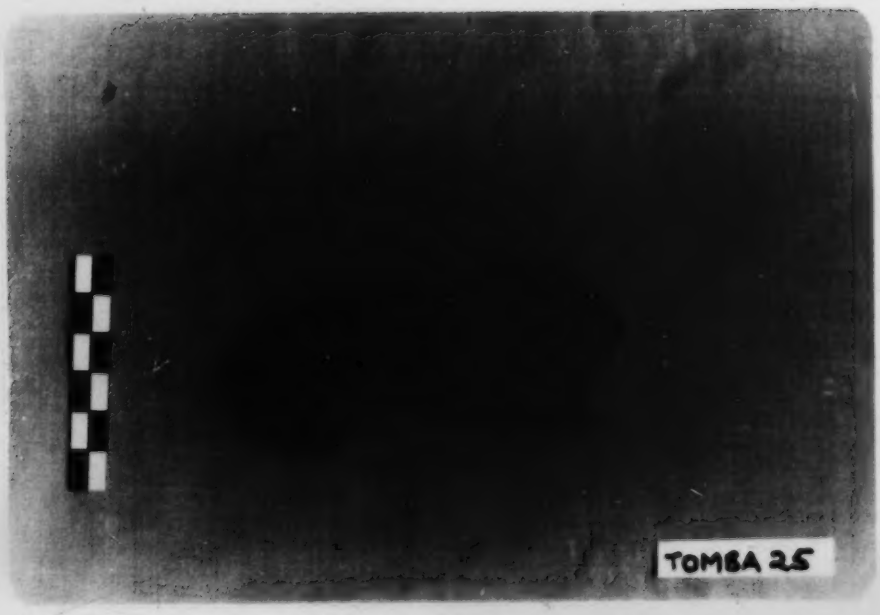
Pl. 1. Tomb 25, Lion Head #1.

Pl. 2. Tomb 25, Lion Head #2.

Pl. 3. Tomb 25, Lion Body.

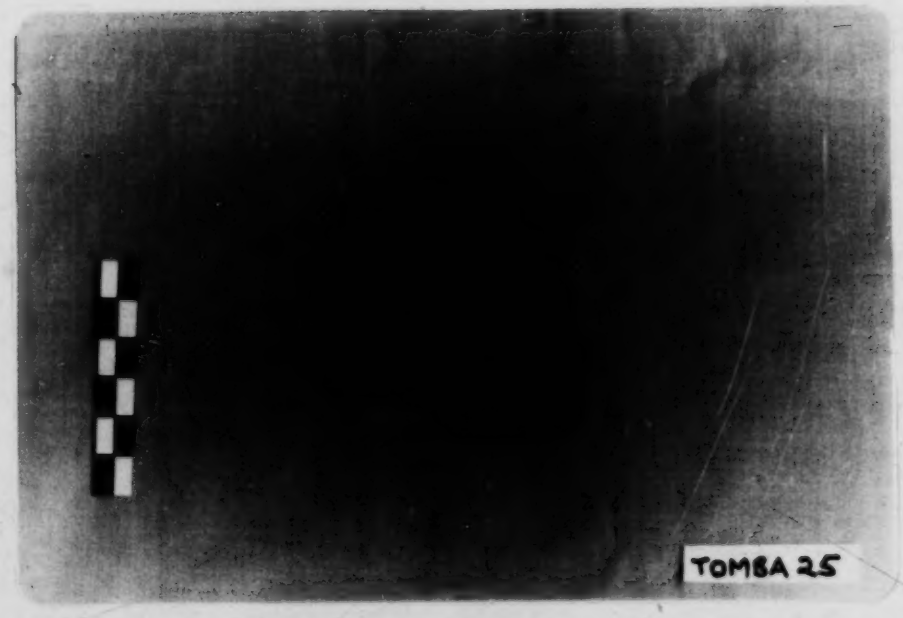
Pl. 4. Tomb 25, Panther Head.

Pl. 5. Tomb 25, Panther Head and Body.



Pl. 6. Tomb 25, Panther Body.

Pl. 7. Tomb 25, Griffin Head Plaque #1.



Pl. 8. Tomb 25, Griffin Head Plaque #2.

Pl. 9. Tomb 25, Winged Griffin.

Pl. 10. Tomb 25, Wing Fragment #1.

Pl. 11. Tomb 25, Wing Fragment #2.

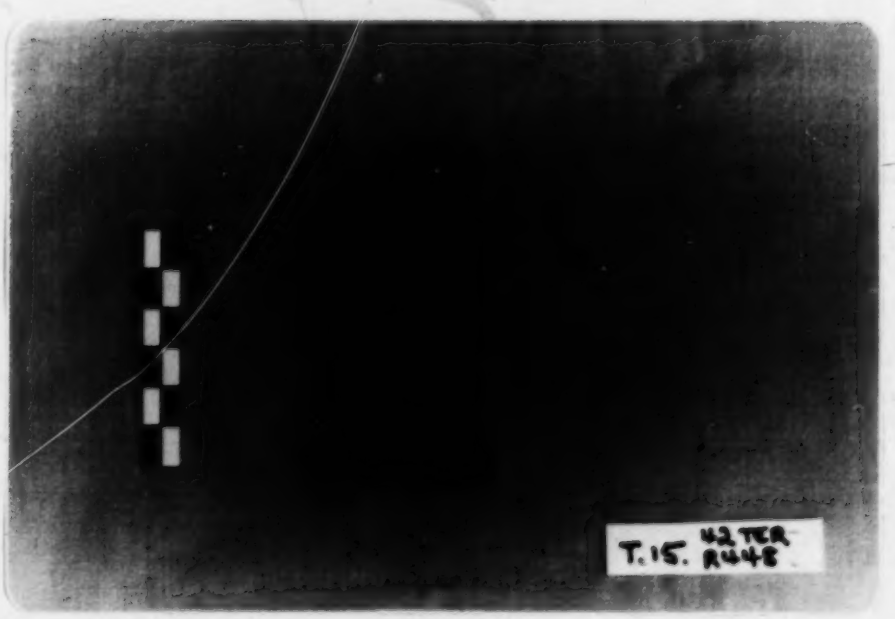
Pl. 12. Tomb 25, Wing Fragment #3.

Pl. 13. Tomb 25, <u>in situ</u> position of the terracottas.

Pl. 14. Tomb 15, R. 441.

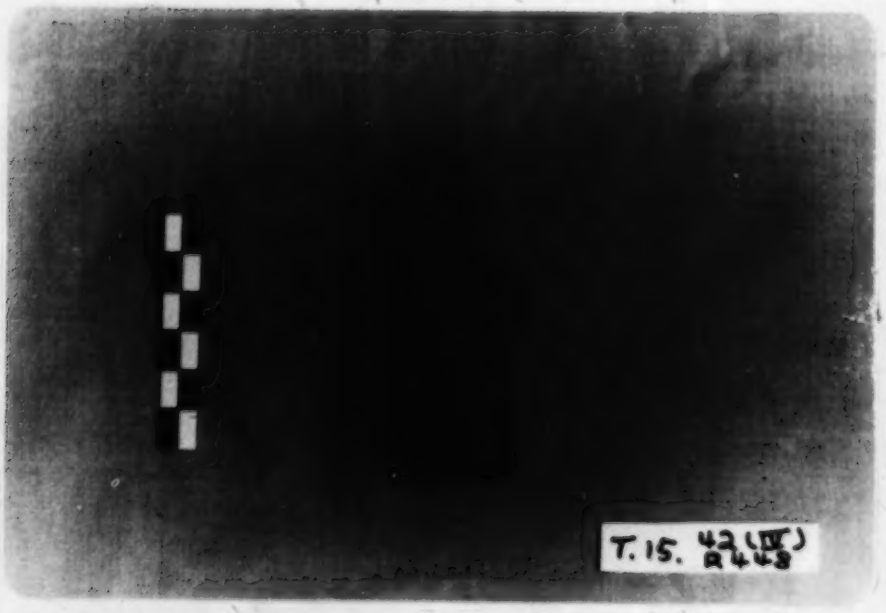
Pl. 15. Tomb 15, R. 446.

Pl. 16. Tomb 15, R. 448, front view.

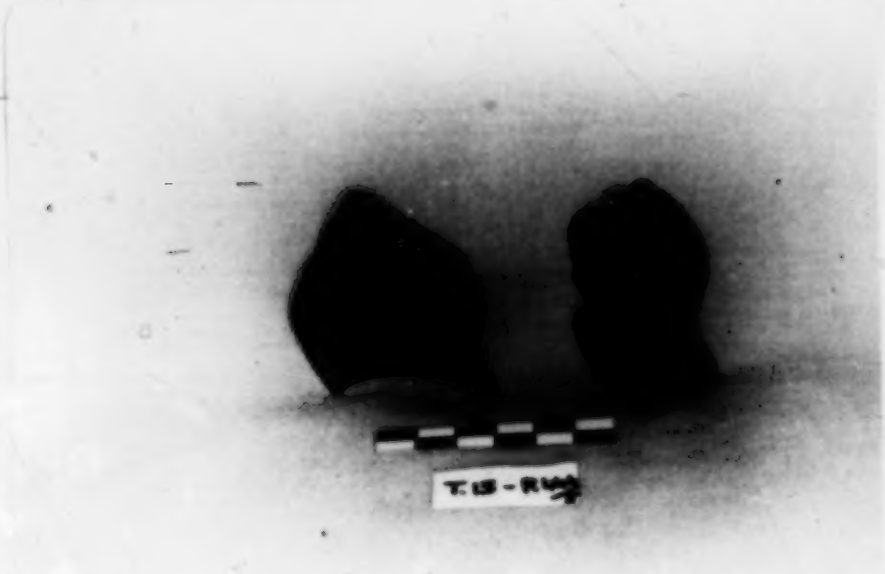


Pl. 17. Tomb 15, R. 448, back view.

Pl. 18. Tomb 15, R. 442.



Pl. 19. Tomb 15, R. 448 bis.



Pl. 20. Tomb 15, R. 444 and R. 445.

Pl. 21. Tomb 15, R. 444 bis.